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The KINEMATOGRAPH & LANTERN WEEKLY.

THE ORIGINAL & ACCREDITED ORGAN FOR THE MOTION PICTURE & OPTICAL LANTERN TRADES.

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The

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THE

KINEMATOGRAPH

And LANTERN WEEKLY

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The New Regulations.

Mr. H. J. Gladstone, Secretary of State, on Monday issued the new Regulations under the Kinematograph Bill which comes into operation on January 1st. The following is the complete text excepting the appendix on Limelight, which we shall print in our next issue.

Whitehall, December 20, 1909.

The Secretary of State has made the following Regulations under the Kinematograph Act, 1909 (9 Edw. 7, c. 30).

In pursuance of the power vested in me by the Kinematograph Act, 1909 (9 Edw. 7, c. 30), I hereby make the following regulations:—

1. No building shall be used for kinematograph or other similar exhibitions to which the Act applies, unless it be provided with an adequate number of clearly indicated exits placed in such positions and so maintained as to afford safe and speedy egress for the audience.

The seating in the building in which the exhibition is given shall be so arranged as not to interfere with free access to the exits; and the gangways, staircases, and passages leading to the exits shall be kept clear of obstructions whether permanent or temporary, during the presence of the public.

2. *Enclosures.*

(*a*) The kinematograph apparatus shall be placed in an enclosure of sufficient dimensions to allow the operator to work freely; and, except in the case of a movable building or structure, the enclosure shall be of a permanent nature. Such enclosure shall be placed outside the building or auditorium, and shall be substantially constructed of fire-resisting material or lined internally with the same and so ventilated as, in case of fire, to prevent the escape of smoke into the auditorium.

(*b*) The entrance to the enclosure shall be fitted with a self-closing smoke-proof door of fire-resisting material suitably placed and opening outwards.

(*c*) A suitable barrier shall be placed round the enclosure, or other effectual means taken, to prevent the audience coming into contact therewith.

(*d*) Openings not larger than is necessary for effective projection, and not exceeding two for each lantern, shall be permitted in the front face of the enclosure. Each opening shall be fitted with a screen of fire-resisting material, which on being released from either inside or outside the enclosure shall close automatically with a smoke-proof joint.

(*e*) The necessary pipes and cables shall enter through efficiently bushed openings.

3. Every license granted under the Act shall contain specific conditions for the carrying out of regulations 1 and 2 in the building for which the license is granted.

Provided that, where the licensing authority is of opinion that it is impracticable, or, in the circumstances, unnecessary to safety, that the enclosure should be of a permanent nature or should be erected outside the building or auditorium, the license may by express words dispense with these requirements. In any such case the enclosure shall be effectively ventilated direct to the outside air; and the floor, if of wood, shall be completely covered with fire-resisting material.

Subject to the provisions of No. 14 of these regulations, every license granted under the Act shall contain a clause providing for its lapse, or, alternatively, for its revocation by the licensing authority, if any alteration is made in the building or the enclosure without the sanction of the said authority.

4. The lantern shall be placed on firm supports of fire-resisting construction. The lantern shall be provided with a metal shutter which can be readily inserted between the source of light and the film gate.

The film gate shall be of massive construction and provided with ample heat radiating surface, and the passage for the film shall be sufficiently narrow to prevent flame travelling upwards or downwards from the light opening.

5. Where electric light is reasonably available for use in the building, no other illuminant shall be used for the purpose of the exhibition. In any case no illuminant other than electric light or limelight shall be used for such purpose.

6. *Electric light.*

(*a*) Within the enclosure the insulating material of all electric cables including "leads" to lamps in the enclosure, shall be covered with fire-resisting material.

(*b*) There shall be no coils of slack electric cable within the enclosure. The "leads" to the apparatus shall be kept well apart both within and without the enclosure and so run that the course of each may be readily traced.

(*c*) No current at a higher pressure than 110 volts shall be used within the enclosure.

(*d*) The cables for the kinematograph apparatus shall be taken as a separate circuit from the source of supply, and there shall be efficient switches and fuses inserted at the point where the supply is taken, and in addition, an efficient double pole switch shall be fitted in the kinematograph lamp circuit inside the enclosure.

(*e*) Resistance frames shall be constructed entirely of fire-

Christmas 1909.

To our numerous Clients
throughout the country : :

Compliments of the Season . . .

May the New Year bring you
———increased business.———

W. Butcher & Sons,

LIMITED,

The Showman's Headquarters for Everything Appertaining to
the Cinematograph Business and the "EMPIRE" Film Service

Camera House, Farringdon Avenue, London, E.C.

resisting material and they shall, if reasonably practicable, be placed in a room apart from that used for the exhibition. If accessible to the public, they shall be protected by a wire guard or other efficient means. With the exception of a small resistance for regulating purposes, they shall be placed outside the enclosure.

7. *Limelight.*

(*a*) If limelight be used in the lantern the gas cylinders shall be tested and filled in conformity with the requirements set out in the Appendix hereto. The tubing shall be of sufficient strength to resist pressure from without and shall be properly connected up. Ether and other inflammable liquids shall not be employed under any circumstances for producing light.

(*b*) The gas in no case shall be stored in or used from bags or containers other than those constructed in accordance with the requirements contained in the Appendix.

8. All kinematograph projectors shall be fitted with two metal film boxes of substantial construction, and not more than twelve inches in diameter, inside measurement, to and from which the films shall travel. Such boxes shall be made to close in a manner which will prevent the ingress of fire, and shall be fitted with a film-slot so constructed as to prevent the passage of flame to the interior of the film box. Provided that, where only one film is used for the purpose of an exhibition, the film box may be not more than fourteen inches in diameter.

All films when not in the machine, and while still in the enclosure, shall be contained in closed metal boxes.

9. No smoking shall at any time be permitted within the enclosure.

10. No inflammable article unnecessary for the purposes of the exhibition shall be taken into or allowed to remain in the enclosure.

11. During an exhibition adequate fire appliances sufficient to deal promptly with a local outbreak of fire, including a bucket of dry sand, shall be kept available outside the enclosure and be in charge of a special attendant.

12. The general lighting of the auditorium and exits shall not be controlled solely from within the enclosure.

13. The management and the kinematograph operator shall take all due precautions for the prevention of accidents, and shall abstain from any act whatever which tends to cause fire and is not reasonably necessary for the purpose of the exhibition, and no unauthorised person shall be allowed in the enclosure.

14. In every case where a license has been granted under the Act in respect of a building or structure of a movable character, a plan and a description of the building or structure, certified with the approval of the licensing authority, shall be attached to the license. Such a license may provide that any of the conditions or restrictions contained therein may be modified either by the licensing authority or by the licensing authority of the district where an exhibition is about to be given. The license and plan and description shall be produced on demand to any police constable or to any person authorised by the licensing authority or by the authority in whose district the building or structure is being or is about to be used for the purpose of any such exhibition.

15. In these regulations the word "building" shall be deemed to include any booth, tent, or similar structure.

☛ **Our Legal and Technical Correspondents will gladly answer questions or advise readers who experience difficulties from the above Regulations.**

BAER & Co. Best for FILMS

NOTE NEW AND SECOND-HAND.
New Write for Bargain List.
Address: 25 Denmark St., London, W.C.

NO SUNDAY THEATRES.

L.C.C. REGULATIONS.

The London County Council, at their meeting on Tuesday, decided on the form of License required (appended herewith) and that the regulations to be made by the Secretary of State should, for the information of the Licensees, be printed on the back of the License.

NO SUNDAY OPENING.

On the question of Sunday opening the Council decided

That, except where a license is granted for a particular day or days and the condition would be inappropriate, the licenses granted by the Council under the Kinematograph Act, 1909, be subject to a condition that the premises shall not be opened under the license on Sundays, Christmas Day or Good Friday.

MAXIMUM FEES TO BE PAID.

It was decided that the fees to be paid to the Council should be the maximum fees under the Act, viz., in the case of a grant or renewal for one year, £1; for any less period, 5s. for every month, but not to exceed in the aggregate, £1 in one year; or in the case of a transfer, 5s.

THE FORM OF LICENCE.

The form of License drawn up by the L.C.C. is as follows:—

Administrative County of London.
Kinematograph Act, 1909 (9 *Edw.* VII., *Ch.* 30).
Licence.

WHEREAS
of
has duly given the notices prescribed by sub-section 4 of section 2 of the Kinematograph Act, 1909, the London County Council, in pursuance of the provisions of section 2 of the said Act, hereby grants this licence to the said
to use the premises called or known as
and situated at
for the exhibition of pictures or other optical effects by means of a kinematograph or other similar apparatus for the purposes of which inflammable films are used. Such exhibition to be subject to the regulations of the Secretary of State for securing safety and on the terms and conditions and under the restrictions following, viz.—

1. That the period during which such licence shall remain in force shall be from the day of , 19 , unless previously revoked in pursuance of the provisions of the above-mentioned Act.

Dated this day of , 19 .
By order
Clerk of the Council.

RECEIVED of Mr. , the sum of
being the fee payable in respect of the above licence.
£
Cashier.

Countersigned,
for the Comptroller.

C. SPENCER, Australasia,
Importer of the Latest Subjects, Machines and Accessories,
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Carlton House, Regent St., S.W.
Phone 2747 Gerrard

NOTE FOR THE NEW YEAR!!!

RAYMOND REMOVES

TO

RAYMOND HOUSE

Mr. MATT RAYMOND begs to notify the Kinematograph Trade in general; Proprietors of suitable Exhibiting Properties; and all interested, financially or otherwise in

THE

Picture Business

THAT

THE RAYMOND ANIMATED PICTURE COMPANY, 49 Charing Cross Mansions, Charing Cross Road, W.C., and **RAYMOND'S BIO-TABLEAUX,** 56 Great Queen Street, Kingsway, W.C., will be incorporated under the sole title of

The Raymond Animated Picture Co.

And on 25th December, 1909, the Amalgamated Headquarters will be transferred to newly-acquired larger premises at

RAYMOND HOUSE,
10 & 12 Garrick Street, London, W.C.

WIRES—"VIVAGRAPH, LONDON." **'PHONE—8148 GERRARD.**

Managing Director	MATT RAYMOND	District Manager	EDWARD GRAY
General Manager	E. H. ROCKETT	Secretary	J. H. MUNRO

REMEMBER RAYMOND'S REMARKABLE RECORD!!!

Weekly Notes.

By "Stroller."

The patrons of the Recreations Theatre, in Edgware Road, were delighted last week with a coon film, entitled "The Whistler and his Girl," owing to the melodic effects produced by Hepworth's "Vivaphone." The whistling and the singing of the coon were accurately reproduced, both with regard to time and tune. This synchroniser is an undoubted acquisition to picture theatres.

* * *

This cosy theatre, by the way, has been greatly improved within the past fortnight. Hitherto the prices of admission have been threepence and sixpence. Now, several shilling seats have been introduced, richly upholstered arm-chairs being placed at the back of the hall. Notwithstanding that a good rake exists, the management have raised the screen to the top of the wall, so that the audience, looking upwards, their view cannot be obscured in any way by those in front.

* * *

I am told that the weekly film usage of the Biograph Theatres, Ltd., is 68,000 feet.

* * *

An ingenious idea has been struck by the management of the Electric Palace, Marble Arch. They secured Gaumont's fine film depicting scenes at the recent Skating Carnival at Olympia, and they marked one of the skaters with a cross. Then they announced that a prize of two guineas would be given to anyone in the audience who could identify the skater as himself or herself as the case might be. Although several skaters did identify themselves as being present at the carnival, the marked skater—it was a lady in the Raphael Tuck series—did not put in appearance. The same film, with another skater marked, is being presented this week at the Electric Palace, Brixton. It is in the series known as the Wi—— But that would not be fair.

* * *

Mr. George Washington Grant, the managing director of the Biograph Theatres, Ltd., paid a special visit to the new showrooms of the Biograph films on Monday in order to satisfy himself as to the claims of the new screen absorbent called "Curtainyline." He told me that he was favourably impressed with it. That's as good as a testimonial from G. W. G., who is all wool and a yard wide.

* * *

Visiting one or two of the best picture playhouses recently I was struck by a defect which appears general. Frequently it happens that one of the actors receives a letter, and the contents of that letter are thrown upon the screen the better to illustrate the story. Now, the writing is so small that it cannot be deciphered by those at the rear, where in the most up-to-date theatres the highest price seats are placed. Furthermore, the average operator does not appear to understand that time should be given to the audience to read the letter.

* * *

Here is a good story by the George Washington of the film trade. He was sitting one evening at the Covent Garden Opera in the height of the operatic season. The whole house was ablaze with diamonds, and decked out with gorgeous raiment and fine linen. The atmosphere was redolent of wealth and luxury. As the curtain went down on the final scene, and the ladies were preparing to leave, George Washington heard one duchess remark to another: "Aren't you going to stop and see the pictures?" Granted, George!

I am glad at all times to receive suggestions for the further usefulness of our journal, for although many are impracticable, they show the interest readers take in us. This week a correspondent expresses an idea that our reports of new films should be printed on a separate sheet, so that each week they might be readily filed for reference. I should like to hear what others think of the suggestion.

* * *

I have to thank one or two readers for interesting letters this week, but my attention had already been called to the abusive article of which they complain. We ignore these continuous attempts to lessen the value of our successful journal in the eyes of anyone who might read such windy padding necessary to fill up their pages. We know its source, and the trade recognise it is quite worthy of the methods and tactics for which those connected with the publication are notorious. The pages of the KINEMATOGRAPH AND LANTERN WEEKLY are too valuable to waste more space on the matter.

* * *

"Special Motion Picture Week" runs the announcement of a North London music hall, and it is a novelty which some of our other halls might follow with advantage. A number of the most important recent productions are carefully chosen and only two variety turns intersperse them, the band performing specially suitable music. I hear it has proved a paying innovation.

* * *

The writer of the article headed "The New Bill," which appeared last week, asks me to state that the word "or" in line 8 of the record column should be "and."

* * *

I still think the Kineto film of the Yale—West Point Football Match, under American rules, would prove a popular draw in English sporting centres. The dangerous character of the American Rugby game is well known—the fatalities were, by the way, understated in our last week's issue, and should have read, 33 fatalities and 200 severe injuries. The authorities in the American Colleges are adverse to a continuation of the game in its present form, and the adoption of our "Soccer" rules is advocated. It would not be a bad idea to arrange for the general exhibition in America of a film showing say, the English Cup Final.

* * *

Mr. Landmann, of the Nordisk, promises a special film next week in "The Duchess of Dantzig," another Napoleon subject. He tells me he expects a big success with this subject, and I am looking forward to seeing it in a day or two.

* * *

It is usually my good fortune to run across Mr. Rigby, of the well-known firm of apparatus makers, during one or other of my weekly visits to Flicker Alley. Mr. Rigby's unfailing cheerfulness and good temper under all conditions make him a general favourite everywhere. I was not the only one who missed him last week, when he was confined to the house with a bad attack of influenza, and I am glad to hear he is out and about again.

* * *

The good feeling existing between employees of all grades of the M. A. Pyke Cinematograph Theatres was further illustrated recently when the staff of the Finsbury Park Theatre made a presentation to Mr. P. Jones on his leaving to take up the responsible position of chief of staff of the rapidly growing Pyke circuit. This took the shape of a silver cigarette case engraved: "Presented to Mr. Jones in recognition of his justice, by the staff of the F.P.C.T. Ltd."

* * *

Mr. Jones, who will have the engagement and training of the staff at each new hall as it opens, was previously at the Recreations Theatre, on leaving which he also received a

MISCELLANEOUS ADVERTISEMENTS

6D. per Line (10 words) 3 insertions for price of 2

The Best Medium for Operators Sure Sales of Apparatus and Films

PARTNERSHIPS, Etc.

WANTED Partner with capital. To join me with complete outfit, experienced or inexperienced.—H.W., 96, Christchurch Road, Newport, Mon.

TRIP ROUND THE WORLD. I speak 5 languages, and have a certain capital. Would any body join me as PARTNER in Kinematographic Shows? Small capital required. An Operator, abstainer preferred. Write L. MACGILL, 36 Fitzroy Square, London, W

SITUATIONS VACANT AND WANTED.

WANTED at once, Two Good Operators. For new openings, must understand both currents and lime. Permanency for good men, must assist in billing.—W. E. JACKSON, Canada Pictures, Wigan.

WANTED Manager, who can lecture to pictures. Permanency to right man, Workers only need apply.—JACKSON, Canada Pictures, Wigan.

COMPETENT Operator, unexpectedly vacant, seeks engagement lime or electric. First-class outfit complete (no films), any distance. Several years experience. References and abstainer. Wire or write.—OPERATOR, 5 Balmoral Place, Galashiels.

OPERATOR Disengaged, both currents, lime, 12 years' experience. Announcement Slides a speciality. Capable manager. Operator, 104 Gertrude Road, Norwich, Norfolk.

OPERATOR, Disengaged, used to electric light. Good references, abstainer.—J. H. E., Operator, 3 Swithin's Alley, Norwich, Norfolk.

WANTED. A steady, careful, experienced Operator, for permanent picture hall. One who can manage a small electric plant. Salary, £2 per week.—Write with copies of references to Box 13, Kinematograph Weekly, 11 Tottenham Street, London, W.

WANTED Immediately, a first-class experienced Operator, one who understands taking, printing, developing, etc., etc. No experimenters required, only first-class professional men need apply. All particulars first letter. No callers. All letters—Apply, A. & H. Andrews, Pictorial Enterprises, 5 New Compton Street, London, W.C.

AN Artist with spare time and with special knowledge of slide painting, desires work at exceptional prices. Can work up from drawings or descriptions. Best work only. Slides coloured (hand) from 6/- per doz.—Box 33 Kine Office.

OPERATORS requiring situations cannot do better than advertise in the KINEMATOGRAPH AND LANTERN WEEKLY. It is the paper which is read by the whole trade.

APPARATUS & FILMS FOR SALE AND WANTED.

FILMS for Sale or Hire, Gaumont, Pathe, Biograph. Low terms, programme, particulars.—B., 5 Delaunays Road, Crumpsall, Manchester.

WANTED, Cinematograph complete and dynamo petrol engine set, 70 volt. and 40 amperes; cheap, for cash.—L. MACGILL, 36 Fitzroy Square, W.

DIRTY FILMS cleaned by A. PERRIN, 24 Church Street, Shaftesbury Avenue, London, who will return same as new in **24 hours**, repairing and cleaning 5/- per 1,000 feet.

CINEMATOGRAPH, Paul Bioscope, with portable stand, high power Gwye Jet, all movements, pair needle valves, 4 spools 1,000 ft. Price £11.—H. ROBINSON, 74 George Street, Hulme, Manchester.

CHEAP and good Films for Hire. State how many feet wanted, and programs will be submitted, on approval, against cash deposit. No scratched Films; all as new, including coloured.—PICTURE HALL, Monk's Road, Lincoln.

WANTED to buy second-hand high-class lantern or cinematograph outfits complete.—Apply, M. KOLAY, 14 Burstock Road, Putney.

SELL or Exchange following films (Pathe's and others), good condition, on approval:—Rugby Football Club, Fatal Necklace, Panoramic View from France, Wife Stays Out, Plastic Dances, Wrestler and Bull, Flowers for Mother's Birthday, Gibelott's Hotel, Blind Man's Dog, Bear and the Sentry, The Poor Mother, The Impatient Customer, Frank's Acrobats, Great French Steeplechase, The Comical Conjurer, The Runaway Van, Poisoned, Foul, The Scales of Justice, The Gay Washerwomen, Tommy Burns v. Gunner Moir, Amphitrite.—TOFT'S CINEMATOGRAPH, Tullamore, King's Coy.

FOR SALE, a good reliable complete Outfit, good reason for selling, also 5,000 feet films, as new, reasonable offer accepted. Bargain to immediate buyer.—Box 14, Kinematograph Weekly, 11 Tottenham Street, London, W.

ADVERTISER with complete outfit is open for engagements, can give two hours' good show. Terms Moderate. Box 15, Kinematograph Weekly, 11 Tottenham Street, London, W.

FILMS FOR HIRE. W. H. L. TRAVERS & Co. have the finest Service in the North. Large stock, no disappointments, every attention. Phone 4567. Offices & stock, 3, 7, 8 & 9 Empire Chambers, 37 Groat Market, Newcastle-on-Tyne

WANTED the following Second-hand Films, must be in good condition. One film Women's Life in India; one film Views of Agra; one film Views of Delhi; three films An Extraordinary Journey; one film Hunting the Panthers; one film Invisible Thief (Pathé's). One film The Airship Destroyer (Urban). LEVETUS & Co., Stone House, Basinghall Street, E.C.

CINEMATOGRAPH, Negative Films developed and printed at moderate prices, and prompt despatch, good quality and satisfaction guaranteed. Box 6, Kinematograph Weekly, 11 Tottenham Street, London, W.

SEND for List of Special Up-to-Date Secondhand Films for Sale, including Blackpool Flying films.—WALTURDAW, LTD. 40 Gerrard Street, Shaftesbury Avenue, London, W.

SEND for Our Hire Lists with Scale of Charges. We hire Pathe, Biograph, Vitagraph, and all leading makers' films.—WALTURDAW Co., LTD., 40 Gerrard Street, Shaftesbury Avenue, London, W.

APPARATUS of any kind is easily sold by advertising it in the KINEMATOGRAPH AND LANTERN WEEKLY—6d. per line. Try it.

SLIDES FOR SALE AND WANTED.

CLEARANCE SALE of superb collection of Lantern Slides. Life model sets, Travel, Gems of Art, Astronomical, Aborigines, etc. Dissolving effects, Flowers, Statuary, Cathedrals, Dicken's Empty Chair, The Alps at Sunrise, etc Call and see them.—SANDERS & CO., 71 Shaftesbury Avenue, W.

SONG SLIDES on Hire, American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free.

MISCELLANEOUS.

WANTED Second-hand Iron House, also 18 feet Sheet. Rock bottom price, to JACLSON, Canada Pictures, Wigan.

WALTURDAW, No. 3 machine, latest pattern with complete gas outfit What Offer? Box 16, Kinematograph Weekly, Tottenham Street London, W.

OXYGEN Cylinders wanted, preferably 40 feet capacity. Send price for cash.—NORMAN ASHTON, 72, Prospect Street, Hull.

FILM HIRE, send for lists. We go nap on Pathé, Biograph, Cricks & Martin, Edison, and Vitagraph films. 40 other publishers.—WALTURDAW Co., Ltd., 40 Gerrard Street, London, W.

SEND for Second-hand List of Up-to-date Films, published to-day, also list of all the old winners. Prices from ½d. per foot. We can offer you any film advertised at less money than elsewhere, must be cleared to make room for new novelties.—WALTURDAW Co., Ltd., 40 Gerrard Street, London, W.

POSTERS, POSTERS, POSTERS,—Make your fronts attractive with our highly coloured Pictures. They "drag" the people into your shows, all sizes and shapes. Sample Parcel 5/- Post free,—Heron & Co, 11 Tottenham Street London, W.

787 TRON is the Telephone Number of THE GAUMONT SCOTTISH FILM BUREAU, **560 Royal** the phone number of THE GAUMONT Coy. LTD. Office in Liverpool, where every trade requisite can be obtained for purchase or hire.

DICTAPHONE and all apparatus complete for Sale, cost £35, will take first offer; suit manager of large firm; facilitates correspondence, etc. J. Box 10, Kinematograph Weekly, 11 Tottenham Street, London, W.

presentation. He will now go in turn to the Ealing and Hammersmith establishment to assist Mr. G. Porter, the general manager, in the task of launching these halls.

* * *

The Pyke Theatres now, by the way, have each printed programs for their visitors, containing a succinct description of each film. The adoption of this plan has had good results, the public gladly taking the opportunity to learn beforehand a little of the pictures they will see.

* * *

Mr. T. J. West sends me an interesting poster advertising his show at the Picture Palace, Blyth, on Christmas Day. For this occasion a special program will be presented under the patronage of the Blyth Education Committee, and the entire proceeds will be given to the fund for providing the poor children of the district with food and clothing. Mr. West is well known as an advocate of the higher use of the living picture as well as a strong supporter of all good causes, and this instance of his enterprise and public spirit deserves to be put on record.

* * *

Meanwhile, in Australia, where, by the way, Mr. West returns on a business visit shortly after Christmas, the West organisations are going ahead faster every day, and, as will be seen from our Australian Notes, there is now a plan to build a permanent theatre in Brisbane on ambitious lines.

* * *

Mr. Collins, stage manager of the Gaumont English productions, when I met him at Chrono House during the week, sported a big bunch of holly berries in his coat, and, as the saying goes, "thereby hangs a tale." Mr. Collins was taking a constitutional in the Lewisham district, when a gentleman of the coster class ran up to him and thrust a big branch of holly into his hands, accompanying the gift by the good wishes appropriate to the season. Mr. C., not knowing the man from Adam and suspecting what is vulgarly known as a "try on," gasped questions, and received the reply: "Why, surely you remember me, Mr. Collins? *I acted with my barrow in one of your films about a year ago!*" He had filled the useful part of standing up with his moke and vehicle for the purpose of being knocked down by the actors in the "chase" being portrayed at the moment! Such is fame!

* * *

In a chat I had with Mr. Solenne, of Pathé's, this week, he informed me that their non-flam film is going well with exhibitors and showmen. Pathé's are now in a position to supply any of their numerous subjects on a non-flam base.

* * *

A big bid is being made by the picture playhouses for the patronage of the holiday folk. Most of them are putting on real good Christmas films, which are much appreciated by the audiences. Those I have seen this week are certainly well calculated to raise the tone of the motion picture theatre in the minds of the people at large. This heightening of the standard and prestige of the picture amusement is what exhibitors should never fail to bear in mind if they sincerely desire to obtain a permanent foothold.

THE GREATEST BOON TO FILM HIRING CONCERNS.

FILM CLEANING CO. (F. HATÉ)

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Films cleaned and repaired 5/- per 1,000 feet. Fixed colours and waterproof 30 feet at commencement and 30 feet at end, 5/- per film. By this last process we guarantee that films will no longer be scratched.

The only recognised Film Cleaning Co. in England.

The Latest from Paris.

FROM OUR OWN CORRESPONDENT.

PARIS, DECEMBER 21ST.

"Trust" Rumours.

Such sceptism has been shown in Paris as to the news that the Itala and Ambrosio Companies were going to enter the Trust, and the policy of European firms accepting admittance into the Trust by what is called the back door, instead of forcing recognition of the Independent claims by a united effort, is adversely criticised. Unfortunately these forces need a "coherer," which does not appear in sight. Collective effort seems more and more unlikely on the part of our manufacturers, who rather seem inclined to adopt the individual agencies system.

America Invades France.

Meanwhile American competitors are invading the field of production here in the strenuous way with which they have familiarised us so frequently, and some are quoted as raising for that purpose a capital as large as 700,000 francs. Our Parisian friends, however, are not frightened, knowing how to swim with a light baggage and not lose sight of the shore! The films of the future will be made everywhere and sold in every market, and no country will be able to monopolise the industry. This belief was strengthened in our mind when a Parisian manufacturer to-day gave us a proof of his ingenuity in making an Indian film on the Riviera, when we strongly entreated him to leave the Indian subjects to whom they more properly and naturally belong, unless he meant inviting the Germans or Americans to compete with him in the making of Parisian subjects! We hold a very strong opinion on this point, that French subjects should be treated in France, and our readers will admit that in no other place could a French duel have been fought like the one which has been kinematographed and reported last week by a number of foreign papers.

Possibly Old, but Not Superseded!

The kinematograph is "the Prodigal Son" of the theatre proper! He wears a new suit every week; that is to say he changes program at that interval. It is not so with music or the theatre, these being forms of art which are enjoyed better after a number of repetitions. Such a quick change of program does not allow the films to affect the people deeply, and a German friend of ours thinks the public's superficial knowledge of old films will allow them to reap a new success on the German market. He thinks more than one good film of every make escaped the weekly programs of his country, and he is going to try to make a success with them. This success will be the more certain if the films offered him have not received proper care or advertisement abroad, and if they are going to be pushed there really for the first time. The manufacturers' catalogues with annotations of such films could be sent us and we will forward them to the interested party in view of future propositions to the makers.

Legal Action.

A recourse to law is rumored in the "Films d'art" question, this being the subject of special advertisements from the Pathé firm, though they have severed their connection with the Society. A very significant paragraph of your "Latest News from America," has drawn the WEEKLY readers' attention to the condition of affairs between the above companies, and the opinion expressed is far from being acceptable to the Films d'Art Company, whose director, Mr. Paul Gavault, unfortunately is away from Paris at present. His presence in one of the foreign capitals and chief markets for films shows that he does not mean to abandon the field of activity which has been so prominently covered by their productions since the start. A number of other questions

are said to be going to be fought. One between a well known Parisian manufacturer and a negative maker who started exclusively selling the former his production, and now supplies a larger number of customers with his films, both negative and positive. Then between a well known dealer in kinematograph supplies and one of the foreign agents, who stood by him most faithfully for years, a fact, by the way, which renders the fight more acute, more indiscreet, and more painful.

M. Gabriel Kaiser.

who was so prominent in developing the taste of the fashion able classes for living pictures by means of his excellent theatre on the Boulevard des Italiens, is going to rest, if he can do so, for a long while. He is, however, so active that it is very unlikely he will rest as long as there is something new going on in kinematograph matters. The new owners of his theatre are experienced and tasteful people, who will keep the high standard of the shows. Among them we are pleased to mention Mr. Khan, who played an active part in the Universel Cinema, the Parisian Company owning the full light Cinema Patents.

Mr. Moriaud is off for South America, where he will manage, as we have already stated, exhaustive exhibitions with all types of French flying machines.

A Few Statistics.

The writer keeps investigating the present means of instruction in France, and particularly the method of projection. Films are largely feared for their inflammable nature, but the non-flam film is viewed as a possible auxiliary in our institutions, namely, the teaching institutions which continue the work of the schools. The best equipped only make use of lantern views, with the possible exception of the Catholic Institution called "La Bonne Presse," a name which should be translated "the good press," and this includes all possible means of propaganda serving the purposes of the Catholics. Among them the lantern and the kinematograph are welcome, but the latter is used only under the direction of a few persons who bear the expense, and its general use is not assured as long as the present films are in use. As for the lantern system, it is represented by a rapidly increasing number of machines and slides, the former numbering 460 and the latter 67,500 in 1905, 491 and 82,000 in 1906, 1,300 and 198,000 in 1907, and 1,450 and 184,000 in 1908. More will be said of the Musée Pédagogique, which outside the field of confessional propaganda, propagates the free and compulsory instruction tradition throughout the masses which have passed the school age.

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The Widow's Reward

"Kindly actions bring their own reward." A widow and her baby saved from the workhouse by a kind action.
Length 600 feet. **Dramatic. Beautifully Toned.**

The Torch Dance **The Two-Step Dance**

Length 145 feet. **Both Beautifully Toned.** **Length 220 feet.**

These Dances are performed by some of the Finest Dancers in Europe.

Released January 7th, 1910.

Condensers, Lenses, Cine Tube Lenses and all Accessories manufactured by J. F. Brockliss supplied from **Stock in London.** Write for Manufacturer's prices. **Buy direct.**

HIS SOCKS!

Hilarious in every phase. Novel effects—Thrills—Realism. Perfect setting and enactment.

Bertie, at a party, discovers a large hole in one of his socks. Self-conscious, his efforts to rid himself of the offending hose result in sundry undignified experiences, and the subsequent adventures of the socks and their owner form the subject of one of the most successful comic films of the season.

SYNOPSIS:—Bertie arrives—Discovers a hole in his sock. Dressing room. Changes hose. Throws offending socks out of window. Recovered and restored by the gardener. No time for further effort to do away with the socks. **Host arrives to conduct Bertie downstairs. Drawing room. Bertie cannot quite hide his parcel,** and the hostess imagines it contains a present for herself. **Bertie has other views.** Struggle. General disarrangement. **Bertie escapes,** and disposes of the socks in an empty tin left by a dustman. **Seen by the police. Chased and captured. A bomb!** Bertie is carried off, and the tin is taken to the State laboratory. **Careful and precautionary measures**—ridiculous situations. **Discovery of the socks! Anger of the expert. Telephone scene, novel and amusing. Chief of Police summons staff and prisoner.** Tells them to release Bertie, which they do, after maltreating him. **FINALE: A sadder and wiser Bertie dreams a nightmare dream of dangling socks of various patterns.**

No. 4169 **Code "SOCK"** **Length 660 feet**

A BRITTANY BELLE

A romantic picture story of great charm, originality and wonderful effect. Picturesque scenes of rivalry, jealousy and poetic justice, perfectly reproduced and thrillingly presented.

SYNOPSIS:—Coast scene. Meeting of lovers and rival. Moonlight scene—Rival cuts a hole in the favoured lover's boat. Fisherman goes out to sea. Sinking boat. Gradual filling. Despair of fisherman. A passing steamer. Alarm. Boat to the rescue. Saved! Steamer on her way to South America. Rescued man's despair. SIX MONTHS LATER. Girl disconsolate. Mother announces rival. Girl won't listen. Ultimately consents. **Procession on way to church. Lover suddenly appears. Recognition. Joy. Flight of villain. General happiness.**

No. 4162 **Code "BELLE"** **Length 550 feet**

The UNCONTROLLABLE MOTOR CYCLE

A comic subject of great merit. Scenes of magic, wonder and hilarity.

SYNOPSIS:—Home scene. Drawing room. The motor cyclist ventures forth, after cuffing his young brother. **The brother's revenge**—He affixes a firing charge under the saddle. **The Start. Disastrous.** Trouble and damage in the family mansion. Father incapacitated. Cycle whirls through the room and breaks a hole in the wall. **The Progress**—Equally disastrous; in fact, more so. **The cyclist afire.** Extinguished. His motor explodes and the rider is dispersed. **The Garage.** The dismembered cyclist arrives, limb by limb. He is treated by the chauffeur, and recovers, after a nauseous dose of petrol.

No. 2491 **Code "DRAG"** **Length 345 feet**

Price of Films - - - - 4d. Per Foot Nett.

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KINEMATOGRAPH · SPECIALISTS · & · FILM · PUBLISHERS
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KINETO·PRODUCTIONS

FILMS OF THE DAY.

AMERICAN FOOTBALL: THE RUGBY GAME

Controversy waxes furious over this game in U.S.A. The casualties during the current year are 33 deaths and 300 injuries. British opinion is decidedly adverse, but KINETO portrays events as they happen.

IN THIS SERIES THE GREAT STRUGGLE BETWEEN THE U.S. ARMY WEST POINT CADETS *v.* YALE UNIVERSITY, A TYPICAL AMERICAN MATCH, IS GRAPHICALLY AND COMPLETELY KINEMATOGRAPHED.

Played on Oct. 16th, 1909. Yale won, 17 to 0. Every point scored is clearly depicted.

No. K 527. **Code "Yale."** **Length 270 feet.**

A TOUR THROUGH NORTH WALES

The beauties of this famous tourist district are fully and stereoscopically displayed in this charming series. Varied scenes of Lake, Mountain, Sea, Valley and Cliff—rugged, placid, majestic, sublime—follow each other in quick succession.

Order of Pictures:—CHESTER, BLAENAU FESTINIOG, LLANGOLLEN, BALA LAKE, DOLGELLY and SNOWDON, BARMOUTH, etc. etc.

No. K 525. **Code "Bala."** **Length 535 feet.**

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All Kinematograph requisites supplied. **Catalogues on application.**

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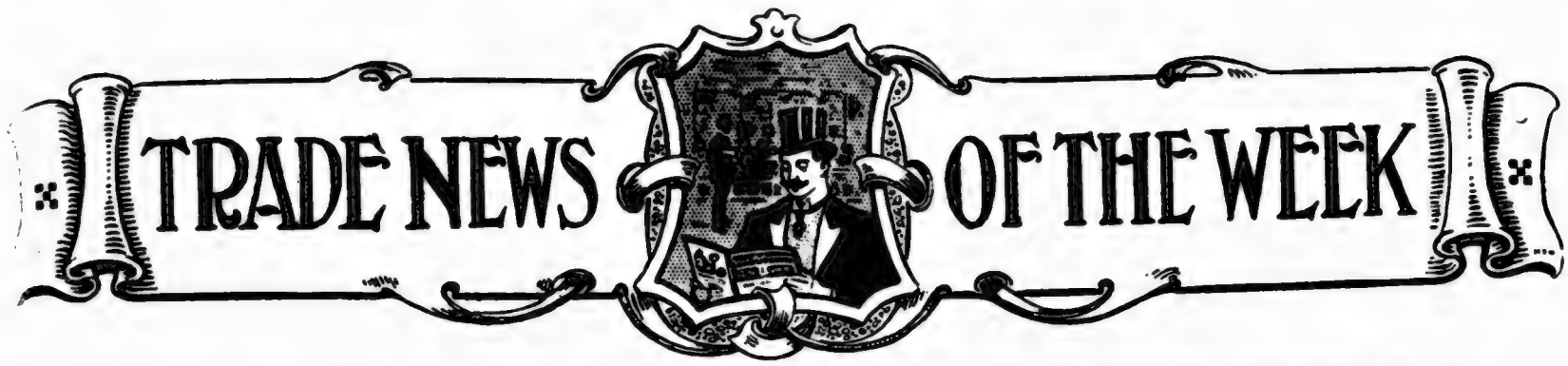


Good!!

Through one insertion of an advertisement in the WEEKLY, Mr. James Burley has received an appointment as lecturer at the Empress Picture Hall, Hartlepool. Our journal is *the* advertising medium.

Sheffield Picture Palaces, Ltd.

This company has recently been formed with a share capital of £10,000, to build and equip a modern kinematograph palace in the centre of the city. The directors are Sheffield gentlemen and supporters of the WEEKLY.

Poole's in Sheffield.

Messrs. Poole, the well known Myriorama and Picture Company, have again secured the Albert Hall for a short season, commencing Christmas Eve. A large number of supporters are always ready to give the company a hearty welcome.

Christmas Day Performances in Sheffield.

The Central Hall (Messrs. Jasper Redfern's), Montgomery Hall (Messrs. Henry Hibbert's), and the Albert Hall (Messrs. Pooles) will be open on Christmas Day, when film subjects suitable to the occasion will be exhibited. Skating Rinks will also be open.

A License Refused.

At Thomaly-on-Tees on Monday the magistrates considered the adjourned application of Messrs. Mattinson and Wycherley, for a music and dancing license for the Central Hall. The borough surveyors reported upon the suitability of the building for a picture hall, but as they were not satisfied as to the exits and staircases, the bench refused the license.

To Advertise Southport.

At the Town Council meeting Alderman Foggett, in moving the minutes of the Improvement and Parks Committee, said he would like to invite the members of the Council, and those in the gallery as well, to go to the Pier Pavilion this week as new kinematograph films would be shown, which they were going to lend out to towns to advertise Southport.

Waterproofing.

The National Waterproof Film Company, of Chicago, write: "We wish to advise you that American patents have been issued to us, and that we have like applications pending in France, Germany, and England. Our latest information is that these patents will soon be issued. We would thank you to present these facts to the readers of your publication."

Pictures and Policemen.

One of the chief attractions at the annual concert of the Aberdeen City Police last week was a kinematograph show, with cinephone numbers by Mr. Dove Paterson. The delightfully varied program elicited the greatest enthusiasm, and the pictures were shown with that care and steadiness characteristic of Mr. Paterson's exhibitions.

Copyright Law and Film Subjects.

The Committee appointed to consider the revised International Copyright Convention has just issued its report. The Committee concur that authors of literary, scientific, or artistic works are (according to the terms of the Convention) to have the exclusive right of authorising the reproduction and public representation of their works by kinematography.

The Globe Film Company.

Convincing proof of the success of the go-a-head policy of this firm is conveyed in the statement that last week alone they received orders for films and outfits from no less than six new firms—one of these, a contract for a large amount, being in connection with a big London enterprise. Mr. Squier finds his policy of the latest films and "no shows" an increasingly popular one.

Topical Work in Australia.

Truth—the Australian one—has a good word to say for the enterprise of the West organisation in filming topical events, in its issue of November 20th. "The films taken by operator Finlay," it says, "of the Royal Show at Claremont were quite equal to any of those taken by foreign bioscope artists. The pictures appeared upon the screen with marvellous clearness and steadiness."

Motion Pictures at Madame Tussauds.

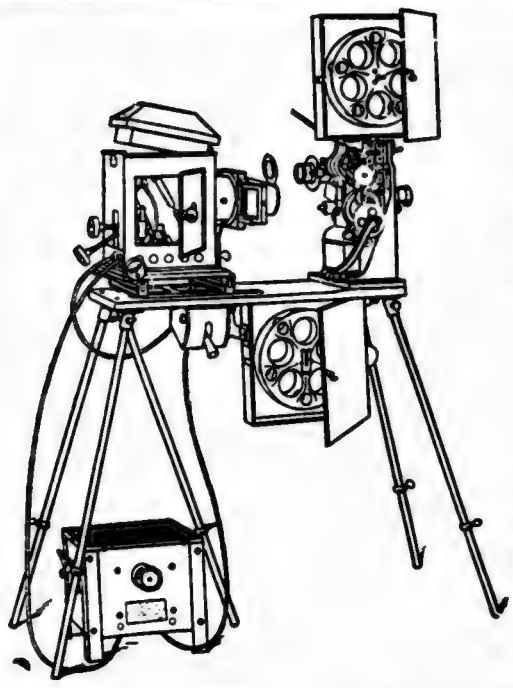
In addition to the orchestral concerts, there is now provided, free of extra charge, a practically continuous high-class kinematograph entertainment. The dining hall, comprising the ground floor of the new north wing, has been converted into a handsome theatre capable of seating about three hundred, and here are shown hourly throughout the day animated pictures of the highest order.

The Industrious Fireman.

A new fireman came on duty at one of the halls not above a thousand miles from Sheffield. For some time he made himself very industrious taking measured steps to and fro between the operating box and the door. Seeing a theatre fireman busy was too much for the doorman, who after standing amazed for some time, remarked to the man in uniform, "Hey up, mate. Chuck it. Go an' sit thi'sen down an' be comfortable. Your boss'll gi thee t'sack if 'e comes and cops thee workin'."

Can New Subjects be Inspected?

Messrs. Markt & Co. writes: "We have noted in the last issue of your valuable publication, under the heading of "Weekly Notes," an article in which you state that you have received complaints from film makers that they have difficulty in getting their clients to look at new films. Really, we think this is an injustice to the renting houses of this country. We are, unfortunately, placed in a position where we can only give our renting friends from three to four days of the week to see our subjects, and we have always found them in every way most anxious to meet us in making appointments, and we would point out that it is very seldom that they ever miss seeing our subjects."



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The pictures are steady and the

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All parts are interchangeable.

It is easy to operate and is most durable.

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Subjects you should have on your Programs

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No. 6255 Code "VATERTHEIL" Length 800 feet

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No. 6405 Code "VENDRIAN" Length 1015 feet

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No. 6406 Code "VENDURECHT" Length 920 feet

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No. 6560 Code "VERWNDEP" Length 920 feet

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Back Numbers of the "Weekly."

Very interesting and useful articles appear in our previous volumes, and as we have *all* back numbers from Volume I. you would be wise in ordering them while they can yet be obtained.

The New Bio Trading Company.

The New Bio are putting on special programs at all their theatres for Christmas, and at most of them a whole day program will be carried out both on Monday and Tuesday next.

New Theatre at Wood Green.

A new picture theatre is to be opened in the Lordship Lane, on Christmas Eve, on a somewhat ambitious scale. The "Allefex" sounds machine will be installed and Mr. Mercers, the experienced manager, has obtained from Messrs. A. & H. Andrews a capable trained man to work the machine.

West's Pictures in Adelaide.

Here is a typical program submitted by Mr. T. J. West to his Australian patrons: Railway Ride Through Riviera, Life on a German Training Ship, Field Gun Drill by British Tars, Scenes in Delhi. These feature films are well supported by others, such as The Bugle Call, Mrs. Jones' Lover, Dr. Nikola. Silkworm Industry, Man with a Sack, A Woman's Way, Cabby by the Hour, The Suicide Club, A Glass of Goat's Milk, Foolshead Swallows a Crab, and The Truant. The pictures are accompanied by well selected music by Mr. L. De Groen's Vice-Regal Orchestra, Mr. De Groen being conductor of music to His Excellency the Governor-General. The prices of admission range from 1s. 6d. to 6d. Educational matinees are held every Saturday, when school pupils are admitted at 3d. and 6d., full prices being charged for adults.

Alleged Incompetence of Operator.

At the Folkestone County Court, before Judge Shortt, Folkestone Victoria Pier Syndicate sued George Edwards for damages for breach of contract. The claim was for £42, and the defendant counterclaimed £4 5s. for hire of films, etc. Mr. Amphtell Whitehouse, counsel, appeared for Edwards. The evidence for the plaintiffs—Robert Forsyth, Lloyd Forsyth, and Jack Forsyth, directors of the syndicate, being the principal witnesses—was to the effect that a contract was entered into with the defendant to give kinematograph performances on the pier, commencing with Sunday, September 12th. The contract was for a fortnight, and as everything went all right for that period, it was renewed until the end of October. However, on October 2nd no performance was given, owing to the alleged incompetence of the operator sent by the defendant. The plaintiffs agreed to give back to the audience the £2 10s. taken at the doors. On October 14th, in the afternoon, owing to the non-arrival of films, there was again no show, and £1 11s., the cash takings, had to be returned. In the evening the kinematograph broke down, and £5 15s. in cash and tickets had to be returned to the audience. That was the last time defendant was allowed to show. The electric light was found to be all right when examined by an inspector of the Electric Light Company. The plaintiffs included £25 in their claim as damages for loss of reputation. Counsel for the defence contended that when a meter was placed by the Electric Light Company in the operator's box it interfered with and upset the defendant's apparatus. Mr. Edwards said he sent a reasonably competent operator and apparatus to the pier. The machine was a new one and had only been used once, and then at St. George's Hall, Westminster Bridge Road. He mentioned that he showed at between 30 and 40 different theatres and halls. Judgment was eventually given for £0 2s. 6d. on the plaintiffs' claim, and on the counterclaim defendant was allowed £3 13s. 6d. for the last three days he showed.

MM. LEVEE'S MAGNIFICENT NOVELTY.

GENUINE AMERICAN PRODUCTION.

REALISTIC SCENES OF PRAIRIE LIFE.

DOVE EYE'S GRATITUDE

FIRST RELEASE OF

BEST INDIAN SUBJECT:
ORIGINAL
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LIFE-LIKE
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YOU WON'T HAVE IT UNLESS YOU LOOK FOR IT NOW!!

IF YOU DOUBT, ASK FOR IT.

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LONDON CINEMATOGRAPH Co., Ltd.

154 CHARING CROSS ROAD, W.C.

Telegrams "Lanterning, London." Telephone 9251 Central.

A TALE IN THREE CHAPTERS

I. John was one of those misguided individuals who wanted the cheapest of everything, and meeting his friend Jack one day he confided to him the fact that business was rotten—People were sick of pictures, he said.

II. Now Jack had been in the same boat himself, but had been courageous enough to throw the old Junk overboard; and he whispered a few words into John's ear.

III. John has promised to give Jack a handsome present at Christmas time. He says that the result of Jack's advice to try the Globe Film Company has exceeded his utmost expectations and his Show is packed with people every performance. He says he has never had such good films before.

GLOBE FILM Co., Ltd. *8 CECIL COURT, CHARING CROSS RD., LONDON, W.C.*

'Phone 2421 City. 'Grams "Biophosco, London." General Manager, J. C. SQUIER.

Vitagraph Headliners.

THE TWO MR. WHITES

A clever comedy in which John White, a lawyer of convivial proclivities, accepts an invitation to spend a few days with a friend at his country home. At the same time Jonathan White, a temperance reformer, is asked to address the "Sons of Temperance" in the same town John White is to visit. The temperance committee get hold of the lawyer and are horrified when he insists upon having a beer, while Jonathan is carried away by some club men who shock him by offering him a drink. The reformer leaps out of the window encountering his own committee who are amazed over the actions of the other White. The error is quickly rectified and the conference breaks up when the lawyer offers to treat.

Code "Twowhl." Length, 545 feet.

ENTOMBED ALIVE

An adaptation from a French classic and the first production played by the Italian company of actors and pantomimists recently added to the Vitagraph staff. An intensely pleasing production of exceptional photographic quality and pantomimic acting.

Code "Ental." Length, 820 feet.

Telephone 14277 Central. THE Telegrams: "VITGRAF, LONDON."

VITAGRAPH COMPANY OF AMERICA,

25, Cecil Court, Charing Cross Road, London, W.C.

New York: 116, Nassau Street. Chicago, 109, Randolph St. Paris: 15, Rue St. Cecile. Berlin 220. Friedrichstrasse.

Film of a Cause Celebre.

KINEMATOGRAPH SHOWS EVENTS WHICH GAVE BIRTH TO THE COURT OF CRIMINAL APPEAL.

No more impressive subject could well have been chosen for film illustration than the romantic story of Adolf Beck, who, twice convicted wrongfully of a serious crime, "pardoned" and compensated by the State, died after only a brief

ADOLF BECK.

enjoyment of the liberty of which he was deprived by circumstantial evidence for so long a period. It is a pathetic circumstance that Mr. Beck should have breathed his last almost immediately after the completion of the film which was to show the triumphant nature of his vindication. The subject was in preparation when his death was announced, his own share having been completed only a few days previously.

A private view of the film was given at Chrono House on Tuesday, not the least interesting person present being the "Smith" of the story, whose resemblance to Adolf Beck is hardly less remarkable than that of the real culprit.

The subject, of about 1,630 feet, is a remarkably clever piece of work. The presentation of a story of this sort obviously presents more than a little difficulty, but it must be said that the obstacles have been surmounted with great success, and as it stands the film presents the chief events of the case in consecutive order, and is convincing as well as intensely interesting, and more than a little pathetic.

Following a head and shoulders view of Adolf Beck, "Smith," in the character of Lord Willoughby, is seen working the now famous frauds on women, whom he accompanies to a flat, and affecting to be struck with the value of their rings, offers to have them reset in a better manner, leaving a cheque in Lord Willoughby's name as security.

Suspicion falls on Mr. Beck, whose flat is watched by a detective and one of Smith's victims. The latter unhesitatingly identifies Beck as the swindler, and meeting him in the street later, alone, taxes him with the theft. Beck gives her into charge of a policeman, and proceeds to the police-station. Here, however, the sergeant ignores Beck's charge and arrests the latter on that of the woman, and he is searched and placed in the cell. It should be remarked that the chief character acts with marked skill throughout.

The scenes of the trial at the Old Bailey are among the best of the subject. The identification of Beck by succeeding women is cleverly shown in a series of close views of the dock the witness box, and the Bench, in which the facial expression of all the characters is most expressive. A dramatic scene occurs when one girl, who remembers a scar on the neck of the imposter, fails to find it on Beck, but despite this, he is found guilty and sentenced to seven years' penal servitude, leaving the dock after the impassioned declaration, "Before God, I am an innocent man."

The agony of the innocent man condemned to the hideous convict dress and degrading prison tasks is well shown in subsequent scenes, which lead up to that showing the release on ticket of leave and the subsequent re-arrest four years later on the same charge, and the second conviction.

Now, however, the real criminal, Smith, has fallen under the suspicion of two girls whom he has tried to deceive in the old way. They give him their jewels and take the cheque, but after he has gone begin to have doubt, and request a young man from the next flat to follow "Lord Willoughby." He does so—to a pawnshop, where he is arrested as he is attempting to pledge the rings. Identified by his various victims in the prison yard, the case against Smith is soon proved and Beck is released, pathetic scenes showing his farewell to the governor and welcome by a friend at the prison gates. With the latter he drives to the West End for a call upon Mr. G. R. Sims, his consistent champion in the press, on the way seeing the placards with the legend "Beck Released." A good portrait is secured of Mr. Sims as he comes to the door to welcome Mr. Beck.

"Peace at Last" is the title of one of the last scenes of a really impressive film. It shows the funeral of Mr. Beck on December 13th last and by a sad irony follows another scene

"SMITH" COVETS THE JEWELS.

in which a close view is given of Mr. Beck writing his memoirs —a book which will never now be published.

Two of the famous *Punch* cartoons on the Beck case are also reproduced as part of the film, which will be let on hire on terms to be obtained from Gaumont's.

ARE YOU SATISFIED WITH YOUR PERFORATOR?

IF NOT, COME AND SEE OURS.

HAVE YOU 12 PERFORATORS TO PUNCH AN AVERAGE OF 10,000 FEET PER DAY?

Two of ours will do that lot before breakfast, and we defy you to find a machine which will do it better!!!

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NOW READY—THE CHRISTMAS FILM—

FOOLSHEAD'S CHRISTMAS 520 feet.

A delightfully funny series, in which the obstructive powers of a Christmas Tree are seen to be remarkable.

We shall Release on December 31st—

FOOLSHEAD STEALS A CARPET 300 feet.

An Episode of Napoleon's War with Spain 775 feet.

No Programme should be without one or two of the above films.
The Foolshead Series are funnier than ever, while the Napoleon film is a dramatic topliner of the first water.

4d. per foot nett.

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London Cinematograph Co.'s New Film Agency.

"DOVE EYE'S GRATITUDE," AN INSTANT SUCCESS.

Stories of Indian warfare and Prairie life have always had a wonderful fascination for readers of all ages, and the kinematograph has accentuated the feeling by its reproduction of subjects dealing with this form of adventure. We have had a great many films from a variety of producers of this class that have been deservedly successful. The Bison Film Company, of America, a comparatively new firm of producers, are making films of Indian life a speciality, and if they keep up to the standard of "Dove Eye's Gratitude" in picture productions we may anticipate most successful pictures. The London Cinematograph Co., Ltd., have secured the full European rights of the Bison films, including the negatives, so that they can only be purchased through that firm. The first film will be released on January 12th.

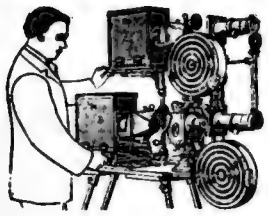
DOVE EYE'S GRATITUDE is full of Indian coloring, and the key note is pathos of the most intense character. A young man leaves his home to hunt game, and meets Dove Eye, a pretty Indian girl. Dove Eye, accompanied by One Feather, who is in love with her, goes down to the stream and, with her companion's assistance, gets into a canoe. While One Feather stands on the shore, Dove Eye glides from view. She lands and picks berries, but is attacked by a bear. She turns and runs away screaming. The white

man hears the screams, runs through the woods, kills the bear, and rescues the girl. He bathes and binds her wounds, and she places around his neck a necklace. When she returns to camp and tells of her rescue, One Feather becomes jealous. The youth returns home, tells of his adventures, and gives the necklace to his sister. The father goes for provisions, and leaves his son in charge, but the hut is attacked, and a severe fight takes place. The mother has loaded the last gun, and the house is in flames. The Indians rush into the burning house, and take the little girl prisoner, leaving the others to their fate. When the little girl is brought to the Indian camp, Dove Eye recognises her necklace, and questions the child, who tells how she became the possessor. Dove Eye flies on horseback to the cabin, reaching there in time to save the white folks. Dove Eye entreats the father, who has just returned and would rush to his little one's rescue, to rely upon her, promising to return that night with the child. When Dove Eye reaches her home the Indians are preparing to go to rest, while One Feather guards the little one. The Indian girl sends him for water, and while he is gone she releases the child and gallops off with her. When the family offer their thanks she only points to her wounds, showing that her kindness is merely a proof of her gratitude. The story is well told, and several scenes are of wonderful realism. The burning of the hut after a most exciting fight is a real thrill, and "Dove Eye's Gratitude" should prove an enormous success.

The Picture Trade and the Public.

The kinematograph world seems to open a field of dazzling splendour for the outsider. The attempts to get rich are quite phenomenal. Everybody is on tenterhooks as to the Eldorado which the film industry appears to open out. Every Tom, Dick and Harry whether he be grocer, tailor or candlestick maker thinks he is capable of running a show. Companies are being formed in all directions, whose directors know nothing whatever about the trade. Attempts are being made to extract thousands of pounds from the gullible public. Some of the companies have neither theatres or sites, yet they appeal in the coolest manner to the public with a tempting bait of one hundred per cent profit. What is likely to be the result of this colossal exploitation? Ruin to the unfortunate shareholders on the one hand, whilst the manufacturers and renters will be hit very hard as well. More than this, the picture theatre itself will receive a staggering blow when the fall comes, as it eventually will follow on this over production by inexperienced financiers. Without desiring to be unduly pessimistic we think that an unenviable stigma will rest upon both the trade and the halls, so much so that the public will be scared, and get to regard the whole thing as a something to be avoided.

THE
MOTIOGRAPH Motion Picture Machine is A WONDER



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WILL WEAR TWICE AS LONG.

C.H.D., of Keokuk, Iowa, writes:—"Motiograph **making a big hit** and **business increased wonderfully.**"

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Telephone 648 CITY

Biograph Films

Release 29th Dec. (Wednesday).

A Midnight Adventure

Serio-Comic. Length 519 ft.

Release 29th Dec. (Wednesday).

Sweet Revenge

Strong Social Dramatic. Length 471 ft.

Release 1st Jan. (Saturday).

Two Women and a Man

The fascinating woman contrasted
———with the faithful one.———

A strong present-day Drama. Length 988 ft.

Selig Films

Release 29th Dec. (Wednesday).

Sealed Instructions

Selig's great Diplomatic Drama. Length 760 ft.

Release 29th Dec. (Wednesday).

Villainess Still Pursued Him

Trick Comedy. Length 235 ft.

Release 1st Jan. (Saturday).

Pet of the Big Horn Ranch

Selig's latest Wild West Drama. Faithfully depicting life in the Wild West.

LUBIN FILMS

Release 1st Jan. (Saturday).

The Blue Garter

Serio Comic. Length 610 ft.

Release 1st Jan. (Saturday).

Found in a Taxi

Comedy. Length 385 ft.

Full description of the above subjects will be found in another part of this publication.

Shall we put you on our mailing list. We will send Showmen a sample of our coloured posters, if they will send us the name of their renting house.

"CURTAINYLINE" Improves your picture 100 %. Full particulars on application.

Head Office:—6 City Road, London. E.C.

Legal Enquiries and Answers.

Three eminent Barristers-at-Law supply articles on legal questions affecting the trade. Each week they will answer questions and give advice to those who send to our office, addressed "Legal Page, KINEMATOGRAPH WEEKLY, Tottenham Street, London, W."

OUR Subscribers are requested to note that we cannot reply to inquires through the Post Office, and that we take no notice of anonymous communications. Replies, however, will be given to initials if desired. All queries to be written on one side of the paper only.

We are at all times pleased to give our Subscribers any advice or opinion they may require; but we cannot in any way hold ourselves responsible for the results of such advice or opinions, nor can we undertake to answer questions unconnected with the trade, or as to the value of businesses, or the stability of firms.

Questions should reach this office as early as possible in the week, but in no case can replies be given the next week unless the inquiries are received by the first post on Friday morning.

Who is Responsible?

J. S. BROWN.—We occupy a picture hall here, the outside repairs being done by the landlord. The roof is in a very bad state, in fact, rain runs through, and some dirty water ran upon a lady's dress at the show and damaged it. She now threatens an action. We have written to the landlord several times, but he has ignored our letters. How do we stand?

(1) Write at once to the landlord and tell him that if he does not attend to the repairs you will have them done and deduct the cost from your rent. This you can do if he fails to perform his contract with you.

(2) You are liable for damage done to the lady's dress. She had paid for admission to your show and was entitled to that degree of care on your part as would prevent loss or damage to her person or property brought there by your invitation. You should have put an end to the nuisance by the remedy indicated above.

If the roof was in a bad state when you took possession, probably the landlord is liable as well as you, as he passively allowed the nuisance to continue.

Is Lavatory Accommodation Compulsory?

J. MARSHAL.—A complaint has been lodged by the local authority, which states that my show does not contain sufficient lavatory accommodation. My house will hold 500 persons, and there is no urinal, but one water closet. I have, however, arranged for the use of a w.c. which is at present for the use of tenants of a lock-up shop next door. Can they compel me to provide further lavatory accommodation? An answer fully giving the law on the matter will oblige.

Section 36 of the Public Health Act allows the local authority to require that the occupier or owner of a house which has not sufficient lavatory accommodation in the shape of water closets shall provide such water closets. But the question in your case is, what does the section mean by the term "house"? Section 4 defines house to include schools, factories, and other buildings *in which persons are employed*. One of the best text books states "it is presumed that the term would signify any building in which persons are employed." It is quite certain that persons are employed in your place of entertainment, and you are bound to supply sanitary conveniences for such persons and also for artistes whom you may employ. We are of opinion that the court would hold your place of entertainment to be a house. The notice may be served upon you, but the *landlord* must pay for the putting in of a water closet.

Is a Showman Liable for Accident to Patron?

DOUBTFUL.—A person, a woman, had been visiting my show and upon leaving she stumbled over a step and fractured her leg. The step, I may say, was in a side passage and the passage was fairly well lighted. She states it was not lighted at all! She has now brought an action, or is going to do, her lawyers having written to me preparatory. She claims £40 for injuries and £16 special damages; four weeks at seaside, £10; new dress, £4; special nourishment—wine, beef tea, chickens, etc., £2. In all £56. I wish to know if I am liable.

Motion picture shows are given in the dark and the question is, under the circumstances—did the woman willingly expose herself to the risk of walking along a dark passage? If she knew of the danger and ran into it of her own accord she cannot recover. But your case is somewhat wider. The woman fell in a fairly well lit passage. This is a wise precaution because if too well lit, a person coming out of the show into a sudden glare cannot see at all, is really blind for a few moments. Accidents often happen from such causes. Before she can recover she must prove that you were negligent. If the case goes for trial your negligence will be that you did not station an attendant at the top or near the step to call out: "Mind the step."

Ancient Lights.

T. D.—Some time ago I bought a hall for picture purposes, alongside which is a plot of land which I hear is to be built upon. On the land side of the hall are six windows. If the land be built upon the lighting will be seriously damaged. (1) What claim should I make if they build so as to interfere with my light. I may say the wall of the building is six feet from the land, a passage for carts running alongside my hall? (2) I hear they are going to block up my windows as far as they can, by boards on poles. Have they power to do so? (3) The land being six feet from the wall of my hall, does this make any difference?

You have the right to apply for an injunction in Chancery restraining interference with your accustomed right to light. This will be granted if you can prove that it is likely to become a nuisance, or to menace your trade. This presumes you have enjoyed the lights for at least twenty years. Now you have no natural right to light for hall. You can only obtain those rights in these ways, *i.e.*, by grant or purchase or by lapse of time. In the case of a picture hall the question is somewhat involved by the fact that shows are given in darkness.

(2) If you are sure they intend to raise scaffold poles and boards to stop your light, get a solicitor to give them notice not to proceed with the erection as you have absolute right to light by virtue of twenty years' enjoyment. If they persist your remedy is by injunction. But a word of warning here. It will be said probably that you have abandoned your rights to light by putting up curtains and boards to prevent light entering. So where are you? Well, your answer should be. "Oh, but we can give shows in daylight, and, further, the hall is let for meetings, dances, receptions, and many other purposes for which light is essential." Let me further point out that in such cases as yours, it is far better to hang up a sign over each window "Ancient Lights." This preserves your right to light and shows that the right to light is not abandoned and informs people that they must not erect buildings to interfere with your right to light. This would apply even if you do not use the window, and, further, it is evidence that you do not propose to abandon your right.

(3) The reply here is that the distance is only small evidence of the diminution being material.

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A. T. WRIGHT, Managing Director.

Personalities of an Enterprising Company.

(By Our Liverpool Correspondent).

Mr. A. T. Wright, the untiring and energetic Managing Director of Films, Limited, is undoubtedly one of the hardest-working men in the trade—even his opponents will tell you that. Owing to the recent developments of the company in London, Mr. Wright has for some time past practically made his home there, only paying short visits to Liverpool.

Having received information that Mr. Wright was in Liverpool, I made my way to the depôt, where I found at least a dozen people waiting for an interview. During the interval I made a tour round and was surprised to see the enormous stocks; a comfortable air of prosperity pervaded the premises, and the young and capable staff with whom he has surrounded himself were flying here and there as it business was the joy of living. At last I heard the news "Mr. Wright will see you," and entering the "Sanctum Sanctorum" I was greeted with a hearty "Hello, and what do you want?" I replied that I wanted to talk to him, to which Mr. Wright rejoined, "Alright, fire away, but remember I am up to the neck in it." I meekly added that was the reason I was there, for many of the Kinematograph Weekly readers would be interested to know how he had got "up to the neck."

To my question, "How do you account for the very rapid strides made by Films, Limited," Mr. Wright replied: "Films, Limited, has been in existence for four years, commencing in Liverpool, shortly afterwards we extended to Ireland, and then to Scotland, but at the present moment we work Scotland from our very go-ahead depôt at Newcastle-on-Tyne. In every department of the firm the men are specialists, and take a personal interest in the success of their own particular duties, hence the success of the whole. I have given a great deal of my time recently to London, and we are more than gratified by the tremendous success there. I account for the success of the firm by the fact that we have correctly anticipated the trend of events. I always predicted that pictures had come to stay, and on a large scale, years ago when many looked upon pictures as a small side-line amusement I felt that in the very near future pictures would have a great educational value, therefore, I have been steadily optimistic, and I am glad to say I have carried my firm with me."

"Then, Mr. Wright, what is your opinion of the future of the trade?" I asked.

"It will distinctly be the survival of the fittest; there are a great many people coming into the trade with little or no practical experience, little capital, and no knowledge of the showman side of the business. These people must die out! The only people who will succeed (and they will succeed to a far greater degree than would even be thought possible to-day) are those of ripe experience, first-class showmen, and backed by capital."

"You do not think very much of the numberless companies floated almost daily?"

"No! The thing has been much overdone, and a great many of these companies will go to the wall. I am thinking of the provinces particularly—London stands by itself, and could possibly support more shows. The experienced showman is the man to succeed, the others are like the Suffragettes, they really do not know what they want, and if they get it, they will not know what to do with it. There will undoubtedly be a number of big changes in trade conditions shortly. I don't think the continuous show is the last word—rather will the show of the future be given in a large hall, enabling a good orchestra to be used, and the introduction of one or two variety turns, which are valuable in lessening any strain on the eyes.

"Regarding the orchestra, I think it would be difficult to overestimate the importance of good music, and there is a big opening for some enterprising person to arrange with a good musician to arrange special music for every film issued. I know that such a scheme would receive hearty support from a majority of our customers at least. Apart from this, however, I think an orchestra might be installed in many existing halls. It is the price that frightens many showmen, few of whom know that you can obtain a good band of four instruments for £7 or £8 a week."

"Do you think pictures are now at the top, or do you think they will still further develop?" I asked.

"Undoubtedly, they will still further develope. As an amusement they will always have variety, and amusement of a cheap and clean description. I shall welcome the stopping of Sunday shows, the programs at which are generally speaking of anything but a sacred venture, and another mistaken idea, which I hope we shall soon see abandoned, is the too frequent changing of pictures—three times a week, or even once daily, which means both giving the public more than they have a right to expect for their money, and leading the renters to undertake unremunerative business."

"What will be the future policy of Films Limited?" I timidly enquired.

Mr. Wrightly laughed, and said, "You evidently do not want to know much, but I will tell you this. Films, Limited, recognising the great future of trade, intend to be guided in the future as in the past by the trend of events, to maintain a high standard of efficiency, and to develop under the different depot managers an anticipatory system of wants in the trade. You know we can fit up a complete show at a moment's notice, and have, during the last week, as a matter of fact, equipped five establishments in this manner. Another thing we pride ourselves about is our local topical work. We have often taken a subject as far away from our works as Rochdale and, with the aid of a motor, been enabled to develop and deliver a print ready for the same night's show."

Our conversation had been constantly interrupted by the telephone, so now I took my leave, and Mr. Wright was left to get on with his business.

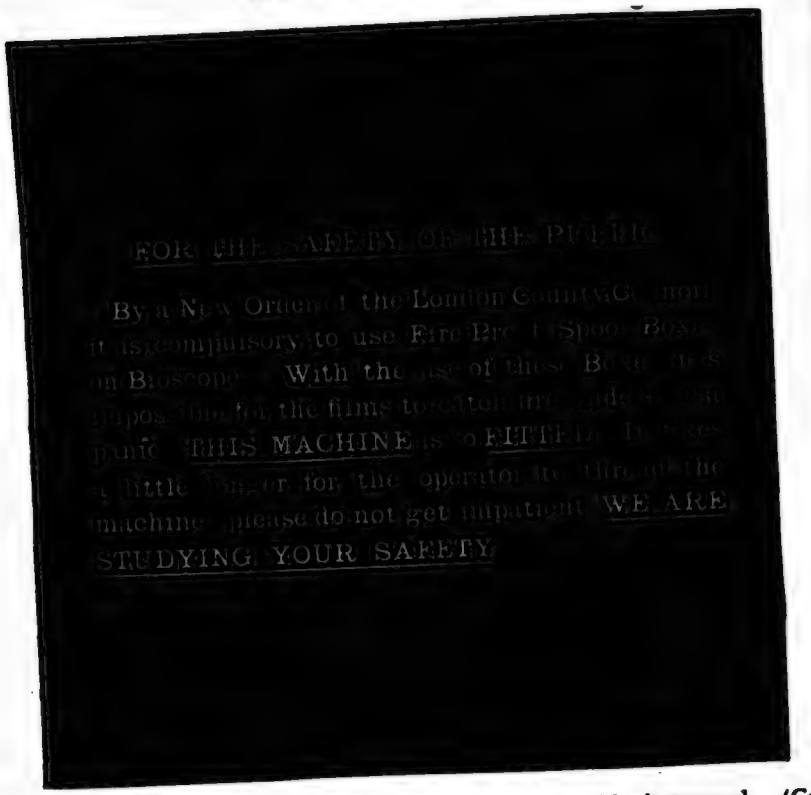
Mr William E. Denison is the manager of the Liverpool depot of Films, Limited. He has had a long and varied experience of the trade, for whilst the business was in its infancy he was for many years manager for Mr. W. E. Mayne, of Belfast. Mr. Wright was often brought into touch with Mr. Denison in those days, and recognised his sterling qualities. Being inclined to leave Belfast, he approached Mr. Wright, who at once engaged him for Liverpool, where he has proved himself an excellant manager and an able lieutenant.

Mr. J. Y. Moore is the representative of Films, Limited, in Belfast. He has been with Mr. Wright for twelve years, and has occupied many and various positions for him throughout Great Britain, Ireland, and the Continent. In the early days when apparatus was crude, and difficult to work, Mr. Moore proved himself a technical expert of so high an order, that he had few equals, and certainly no superior. He is in sole charge of Belfast, and in him the executive of Films, Limited, place absolute confidence and reliance.

Mr. Joseph E. Parry was the first member of Films, Limited. From a lowly commencement he has raised himself to his present high position as manager of the London depot, through sheer ability. Both he and "Andy" of the old days could tell many amusing stories of the early struggles, and we think some of these yarns tabulated and occasionally carefully edited would be of interest to the readers of the Kinematograph Weekly. His promotion to his present position is certainly the highest compliment that the firm could have paid him.

Mr. Harry Tompkins holds sway in the Newcastle-on-Tyne depot of Films, Limited. He is a well-known entertainer of very considerable ability. His attractive personality has made him extremely popular amongst showmen, and this fact combined with good business ability should make the Newcastle depot one of the most flourishing ramifications of the firm.

MISCELLANEOUS.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By a New Order of the London County Council it is compulsory to use Fire Proof Spool Boxes on Bioscopes. With the use of these Boxes it is impossible for the films to catch fire and cause panic. THIS MACHINE is so FITTED. It takes a little longer for the operator to thread the machine, please do not get impatient. WE ARE STUDYING YOUR SAFETY.

We also stock the following slides, white letters on black ground. (Can be tinted).

PRICE ... ... 1/- each.

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A Pause of one minute for change of Film	Will Ladies kindly remove their Hats?
5 Minutes' Interval	Special Matinée on Saturday next
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His Majesty the King (plain)	1/0
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Her Majesty the Queen (plain)	1/0
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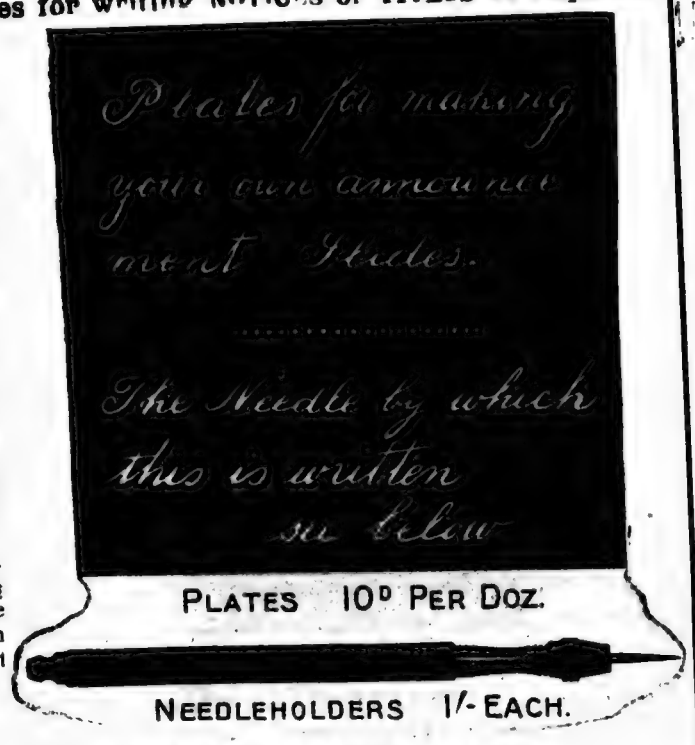
Special Plates for writing NOTICES or TITLES as required.

A very strong heat-resisting glass square, covered with a special opaque soluton for writing. No pressure required, no hot needle, etc. The needle holder is only 3½ ins. long. The needle is actuated by a screw and slips down when not in use. Size 3½ ins. Can be carried in waistcoat pocket.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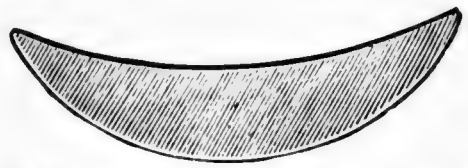
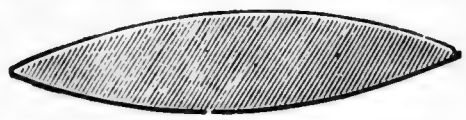


Meniscus Back Lenses, 4 inches dia. PRICE, **2/6** each.



Bi-Convex Lenses for front combination of condensers. PRICE ... ... **2/6** each.

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PRICE ... ... **1/6** each.

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For Standard Gauge perforated films, which can be rapidly and accurately joined should they become torn or broken. It is in hinged sections, with screw clamp and solid base, thickly nickel-plated, and is invaluable to the operator.

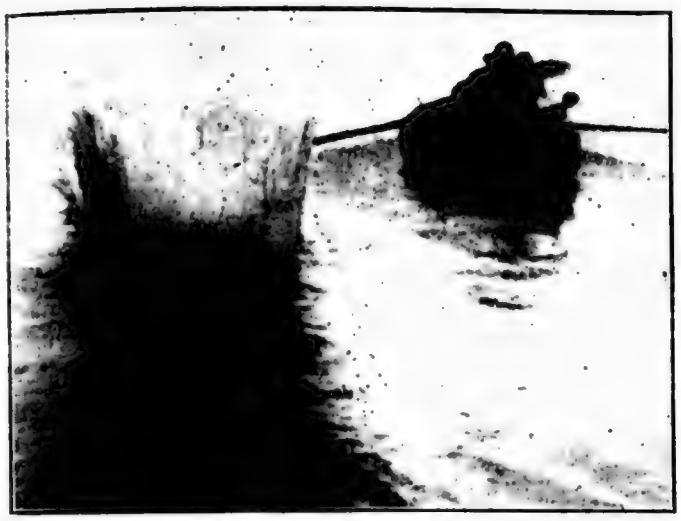
PRICE ... ... **6/6** each.

The Walturdaw Co., Ltd.

40, GERRARD STREET, W.

Lieut. Rose, or the Robbers of Fingall's Cave.

Quick, pulsating, sensational, healthy melodrama, briefly sums up the very latest creation of the Clarendon Company. It is a capital story, well told; and whilst it is replete with thrilling incidents, one of its great charms lies in the naturalness of the acting and the absence of that exaggeration which marks and mars so many picture dramas.



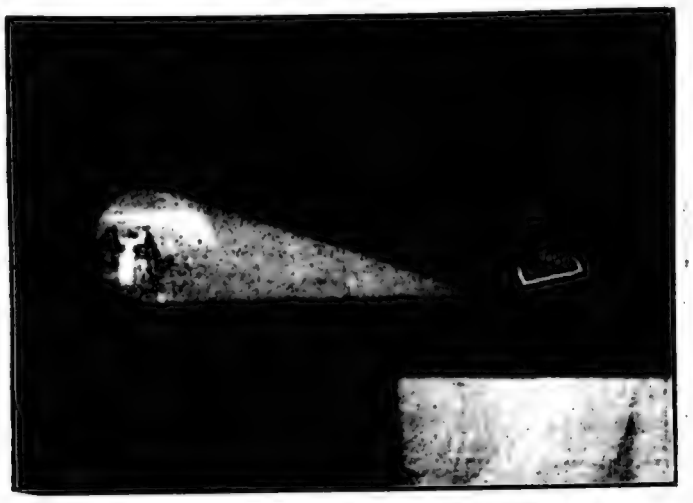
SHELL FROM BATTLESHIP.

The *dramatis personæ* comprises Lieut. Rose, commander of a cruiser; Sadie, the beautiful daughter of a millionaire; the wealthy magnate himself; and a band of robbers.

The first scene shows us a ball on board the cruiser. The gallant young lieutenant is dancing with handsome Sadie, and the millionaire regards the young couple with approval. The ball over, the guests are rowed ashore by a party of bluejackets. Sadie and her father take leave of the Commander, and entering their carriage are driven homewards.

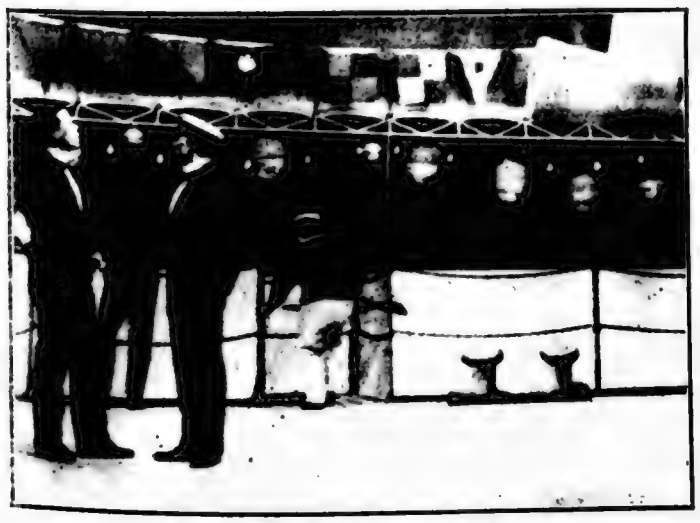
The scene changes, and we next see the interior of the cave at Fingall's Creek, where half-a-dozen swarthy ruffians are planning the abduction of the millionaire's daughter in order to obtain a ransom. They secret themselves behind a tree in a plantation, and rush out upon the carriage. With pistols levelled at the driver, they hold up the occupants. They bind the wealthy parent and send him on to his palatial home, whilst poor Sadie is taken to the cave, where she is seen in the power of the desperadoes. She is induced to send a letter to her rich father, begging him to send a large sum of money for her release.

In the meantime, a realistic picture shows the cruiser again, with the searchlight flashing round the coast, and in the flare of the searchlight is seen the brutal abduction of Sadie by the robbers. The plot discovered, the gallant

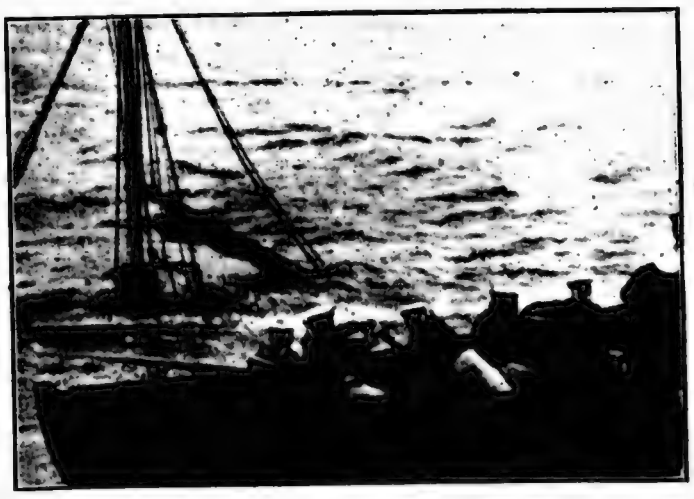


OUTRAGE REVEALED BY SEARCHLIGHT.

lieutenant is rowed ashore and hastens to the rescue of the girl he loves. He forces his way into the robbers' cave, and a terrible encounter ensues. But it is one against seven, and he is overpowered and cruelly beaten in the sight of his fiancée. Then follows a series of exciting scenes. Still fighting for his life, Lieut. Rose is taken on board a boat and rowed out to sea, where a smack lies heaving and tossing on the waters. Once aboard the smack he is forced down into the cabin and locked in. The savage miscreants then return to their boat and chop a hole in the side of the smack. The succeeding picture shows Rose fighting against the incoming rush of water. Vainly he tries to stem the flood by plugging the hole with clothes he finds in the cabin. Again the scene changes and the story reverts to Sadie. She has effected her escape from the cave, and running up on to the main land signals to the ship with her handkerchief. The signal is seen and quickly responded to by a squad of marines from the cruiser. Hearing from her of the fate which has overtaken their popular commander, they hasten to track



THE MAIN DECK, NIGHT OF BALL.



LIEUT. ROSE RESCUED FROM SMACK.

THE PUBLIC WILL PAY FOR
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Released Dec. 22nd. - A COMIC THAT YOU MUST HAVE FOR CHRISTMAS.

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Released January 29th. - - A ROMANTIC AND SENSATIONAL NOVELTY.

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Length 960 feet.

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down the robbers. Procuring a boat they push off in pursuit, and they are only just in time, for the next picture shows us the sinking smack and Lieut. Rose up to his neck in water desperately hacking at the roof of the cabin in his attempt to escape from his frightful doom. Just as his devoted sailors have rescued him the smack is seen to sink. The whole of the exploit has been revealed to those on the cruiser by the powerful aid of the searchlight again, and the robbers, as they slink off in their boat after leaving the lieutenant to drown in the sinking smack, are shelled from the cruiser. These pictures are extremely exciting and realistic. The shots are seen to burst from the cannon on the cruiser and to strike the water around the robbers' boat until the boat itself is hit and sunk and the miscreants drowned. The final scene shows a happy reunion of the millionaire, his daughter, and the young lieutenant after their exciting adventures.

The photographic quality is excellent, the acting of a high order of merit, whilst the enthralling interest in the story is maintained from beginning to end.

For practical purposes we should suggest the curtailment of the title. Something short and pithy, such as "The Abduction of Sadie," would be more appropriate.

Mr. Williamson on the Kinematograph as an Educative Medium.

As briefly stated in "Stroller's" notes last week, Mr. J. Williamson gave a demonstration of the power of the kinematograph as a factor in education at the Brighton Aquarium, and the varied films shown proved particularly interesting, accompanied as they were by a brief description. In the course of the evening Mr. Williamson said :—

I am afraid you will think after reading the program on the back of the invitation card, that we have asked you to partake of a large and indigestible meal. Let me at once re-assure you on that point.

My desire is rather to make it at much as possible in the nature of a quick lunch. In order to deal in an effective manner with the subjects enumerated I should have to be quite a learned man, and could not do much to explain them in the time at my disposal.

It may come as a surprise to many that there are educational possibilities in the kinematograph. Most people regard it as a means of amusement only, and certainly it will be admitted that it is a means of providing cheap and wholesome entertainment. Many of the productions shown at these entertainments are of a very high order, and capable of producing all the sensations and emotions of a good drama, or the mirth and humour of a well-acted comedy. But even the ordinary kinematograph exhibition must be credited with a considerable educational tendency.

Almost every corner of the globe has been brought home to us in this way, as well as many industrial subjects.

Our subjects this evening have been chosen with the idea of proving to you that hardly anything can be hidden from the prying eye of the kinematograph. The minutest speck of matter which can be rendered visible by a powerful microscope can be shown upon the screen, as well as the launch of a leviathan liner. Almost any industry can be completely illustrated in this way. Cotton, from the growth of the plant producing the raw material to the finished article. Our bread supply, from the sowing of the corn to the loaf upon the table. Building a ship, from the laying of the keel to the launch of the vessel. Even a surgical operation which the student can only have rare opportunities of witnessing may be seen daily by this means. Now take the first item of the program, Dr. Spitta's film of the Marvels of the Microscope, a subject which he has made familiar to many in Brighton by his inimitable lectures. Consider for a moment a class lecture where it is necessary for each student to examine a subject through the microscope. The microscope must be passed round the class or the class passed round the microscope.

With permanent records of this kind, prepared by experts in each department of science, the whole class would see the same object at the same time.

However, I am not sanguine enough to think that educational authorities are going to provide kinematograph exhibitions; at all events not yet.

The tendency to-day in the profession of teaching is to make the way as easy as possible for the young; but if we carried it so far as to teach by the kinematograph, we should do away with one of Shakespeare's seven stages. It would be out of date to speak of the "whining school-boy with his satchel, and shining morning face, creeping like snail, unwilling to school." Instead of that, we should have a queue of eager scholars waiting outside as for an entertainment.

I am inclined to think that there is plenty of scope on a commercial basis for bringing information and instruction in this entertaining way before the public.

I have been concerned only in providing the raw material for these exhibitions. But there has grown up between producers of films on the one hand, and the public on the other, a barrier, consisting of firms who hire films to showmen, and the showmen themselves. These people are in the position of being able to dictate to the public what they shall see, and to the makers what they shall produce. And they are not inclined to support an enterprise on educational lines. On the other hand, we are not disposed to pander to the craving for excitement and sensationalism which seems to be considered a necessary relief to the strenuous life of the present day.

I believe that there is a big success for anyone who will start an exhibition on the lines we are providing for, viz., Short Lectures with films and lantern slides, and short descriptive readings, embracing Travel, Home and Foreign Industries, Natural History, Entomology, and many other Sciences and Arts.

We have University Extension Lectures, why not School Extension Lectures? Let us get in between the Technical Schools and the music halls, and provide an entertainment which shall be instructive and entertaining, and provide for serious thought as well.

Mr. Williamson then proceeded to give an idea of the scope of Dr. Spitta's lecture on the "Marvels of the Microscope," describing the way in which the subject was treated, and illustrating his remarks by some of the slides and films.

Then followed a new series, "A Romance of Insect Life," illustrating the life history of the Butterfly. This series is to be issued like the Aquarium series, both as a film with running titles, and as a lecture with lantern slides, film, and reading.

This film shows what entomologists call "assembling," attracting males by exposing a female in a cage, and other methods of capturing moths and butterflies. Then butterflies laying eggs; the birth of the caterpillar travelling out from the egg; caterpillars changing into pupa or crysallis stage, and finally the birth of a swallow-tail butterfly. The whole series was followed with the greatest interest, and was warmly applauded.

The Aquarium film was the next item. We have already made this familiar to our readers. The speaker mentioned that he was indebted for the suggestion to the editor of the KINEMATOGRAPH WEEKLY. After paying a visit to the Aquarium he at once saw that here was material for a first class film. But the difficulties seemed insurmountable. Although it was easy enough to transfer the smaller fish to small tanks and photograph them by daylight, this was obviously impossible with the larger specimens such as Seals, Alligators, Diving Birds, Porpoise, etc. The only way of getting these was to photograph them in the large tanks as they were, by means of artificial light. After investigating various methods of illuminating the tanks, the speaker found that this could be done best by the Westinghouse Cooper Hewitt Mercury Lamp. From 12 to 20 4 feet lamps were used according to the size of the tank. As no red rays are emitted the refraction is so great that it fails to penetrate far into the water; so that some of the fish which were alarmed by the intensity of the light and took refuge at the back of the tank, could not be photographed.

Another film was shown of a machine bakery taken by night by these lamps, which was as perfect as a film photographed by daylight.

The kinematograph as a recruiting agent was effectively demonstrated by "How They Made a Man of Billy Brown." This made an amusing finish to what was described by Mr. Councillor Yates, Chairman of the Aquarium Committee, as a highly instructive and entertaining lecture. Mr. Williamson, in conclusion, thanked the Aquarium Committee for their permission to take the photographs, and for the opportunity of exhibiting them. He also thanked the officers of the Aquarium for assisting him in securing the photographs.

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ARRESTED FOR PLEASURE

Tells how a gentleman desirous of going to a fancy dress ball outwits his wife, who wishes him to stay at home, by persuading a friend to dress as a policeman and arrest him for an imaginary offence. Length 253 feet.

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A fine travel scene. This city, one of the oldest and most interesting historically in the world, is shown in all its aspects, the old aristocratic quarter, where the Rothschilds' once lived, but now slums, the busy scenes in the business thoroughfare, and the railway station, the finest building of the kind in Europe. Length 295 feet.

THE CHILD BENEFACTOR

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JOHANNESBURG.

We appear to be on the eve of a kinematograph boom here, for several cafés have installed machines and are doing good business. The Bijou Theatre is doing excellent business, and crowded houses are the order. Two new companies are in course of formation, one, the Tivoli and Vaudeville Company, expect to commence operations at Christmas, and the "Vaudette" Theatre have a prospectus out and invite subscriptions. Both of above intend running the kinematograph and a couple of variety turns. The Electric Theatres, Ltd., are doing good business at Durban and Cape Town, and have a party on tour and charging 1s. and 6d. all over the country, thus annihilating the many touring showmen. Mr. Wolfram, the pioneer showman, has opened the Oddfellows Hall, Cape Town, as a permanent show, and is doing good business. Thornton's were here lately, featuring "The Tower of London" and coming in a few days featuring "A Trip Through Scottish Highlands." Barne's Imperial Bioscope drew two crowded houses at Masonic Hall this week, when they again showed "Britt v. Summers Fight," Britt himself being present. The "Synchrone Opera Company," who started in great style a short time ago, have collapsed, and their synchronism is being used at a café. The so-called "West's?" who started from Durban some months ago with six men, are completely stranded at Cape Town, where bioscopes are often sold on the market for £1 upwards.

AUSTRALIA.

(From Our Own Correspondents.)

PERTH.

Queen's Hall, the permanent home of West's Pictures, notwithstanding the warm weather, continues to attract very large audiences. Open-air picture shows, providing the entertainment is up to standard, always do well in the summer months.

King's Picture Gardens have been open for about three weeks, and apparently are doing good business.

An enterprising speculator has lodged an offer with the Fremantle Council (twelve miles from Perth and the port) to erect a permanent building on the beach in which to place a picture show.

Star Picture Company open the Star Rink here early in December with pictures and a first-class band conducted by Mr. Cook, late chief of the Kilties Band.

At Boulder City the King's Picture Company report good business.

At Kalgoorlie, West's and Morris' Pictures are both showing to excellent houses. Morris also has a weekly circuit at Coolcardie.

At Geraldton, Mr. B. A. Liesc, with Olympia Pictures, has opened permanently. He has installed an up-to-date lighting and is steadily building up good business.

Mr. W. A. Robins, representative of Spencer of Sydney, is doing a very nice trade in hiring film and sales of apparatus and accessories.

Mr. Moulton, kinematographer for Pathé Freres, is busy taking pictures for the Commonwealth Government, and also State orders.

Mr. Herbert Finlay, of West's Pictures, has been very successful with the moving picture camera lately, two of his productions—A Marathon Race and The Perth Royal Agricultural Show—being photographically excellent, and good drawing cards through the Western Australian circuit.

A picture company with fifty tons of mechanical outfit arrived here by the last German mail from home, and local prophets predict all sorts of disasters to the reigning moving picture entrepreneurs, but up to date nothing further has been heard of them.

MELBOURNE.

I'm afraid the very large number of moving picture enterprises now before the public are far and away more than this city can support. Already there are signs that one or two will shortly close their doors. It is a case of survival of the fittest. West's continue to more than hold their own, their new building holding very large audiences nightly. The structure is really an ideal one for this class of entertainment, and, although the firm is recognised here as leader, the management spare nothing in the way of trouble or expense to retain that position and to hold what is valued highly—the confidence of the public. King's Pictures are at Olympia, Tait's at the Glaciarium, Hoyt's at St. George's Hall, a Pathé program at the Bijou Theatre, and innumerable other shows.

There has been a big outcry, and is still going on, against holding Sunday concerts. Every available hall is secured for this night, and so-called sacred concerts and biograph shows are advertised weekly. The Council of Churches have approached the Premier, Hon. J. Murray, on the subject, and his sympathy has been enlisted, and it is more than probable that the whole of the Sunday concerts will be done away with by means of a short Act of Parliament to be passed this session. The concert promoters have only themselves to blame for this, as in many cases the program presented is totally unsuitable and offensive to the eyes and ears of the public. It will be the means of closing many small halls during the week as the principal pecuniary reward has been derived from the Sunday shows. I had the pleasure of meeting the three brothers Harrington, of Harrington & Co., passing through Melbourne this week. Judging by what I see and hear, these gentlemen are extending the scope of their business, already very large, to all the different States of the Commonwealth. Their premises here are very fine, and there is no doubt that they are the largest firm dealing in films and apparatus in the Australian States, and always up to date with the latest importations both in films, machines, and all accessories to the moving picture business.

SYDNEY.

Despite the fact that this State is in the midst of the coal strike of the century, West's Pictures continue to attract enormous audiences to the Glaciarium. The program of the week is well up to West's well-known standard, and is received nightly with unstinted applause. De Groens Vice-Regal Band of 39 strong, is also a feature of the entertainment.

ADELAIDE.

A Saturday or two ago, Mr. T. J. West submitted his fiftieth program to an Adelaide audience. When the King's Birthday was kept up over 3,000 paid for admission and were comfortably seated. The pictures shown this week were of a most interesting nature, and included Motor Boat Racing at Burnham-on-Crouch, The Horrors of a Strike, Adam the Second, and one each of The Huguenots, and Nick Carter series, An Escape of 1870, and two scenic subjects From New York to Genoa, and The Picturesque River Tarn.

BRISBANE.

The most important news from this centre is that, realising that the Centennial Hall, where they have been so long, is unsuitable for their present requirements, West's Pictures have resolved to build a theatre to their own designs. A 21 years' lease has been secured from the Church of England authorities of part of the land attached to what was formerly the Longreach Hotel, and a handsome and substantial brick building is to be erected thereon. The internal dimensions of the main building are 112 ft. by 65 ft., and the seating capacity will be for about 2,000 people, each sitter in all parts of the house to be provided with a folding chair. Many features hitherto unknown in Brisbane buildings are embodied in the design, and the comfort and luxury of patrons are studied by the provision of ladies' retiring rooms, smokers

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Lame Woman	460	Home and Sports (of English Gentleman ?)	545	Ib and Little Christina... ...	590
Meskal (Strageta)	560	Embarrassing Portfolio ...	455	Favourite Doll and Golliwog ...	245
Meskal (Clever Trick)	640	Derby Day	300	His Work or His Wife	425
Sleepalday	505	Madame's Hair	285	The Love of a Nautch Girl ...	480
Perrio's Good-bye	220	Count Ugolio	785	The Crafty Usurper	490
Gottenburg (Tram Ride) ...	465	The Sunday School Treat ..	500	Hard Times	390
Gottenburg (Docks & Shipping)	540	Poor Aunt Matilda	235	A Lesson in Electricity ...	410
Gottenburg (Waterways & Parks)	475	Robin Hood and his Merry Men	486	Morganatic Marriage	490
Cider Industry	375	The Missionary's Daughter ..	672	Two Sailormen and a Girl ...	495
Hop Industry	340	The Wild Goose Chase ...	370	Put a Penny in the Slot ..	535
Norwegian Army	250	The Cavalier's Wife	512	When Father wore Stays ...	355
Giordano Bruno	885	Nancy, the Burglar's Daughter	555	An Aerial Elopement	590
Magda	960	Algy's Yachting Party	362	Never Late	455
Norwegian Salmon Fishing ...	380	The Modern Cinderella ...	380	A Glass of Goat's Milk ...	440
Holland (Waterways)	310	The Tempest	780	The Dear Old Dog	460
Corsica	320	When the Man in the Moon ...	970	Pater's Paitent Panter	350
Falconry	255			Bobby, the Boy Scout	545

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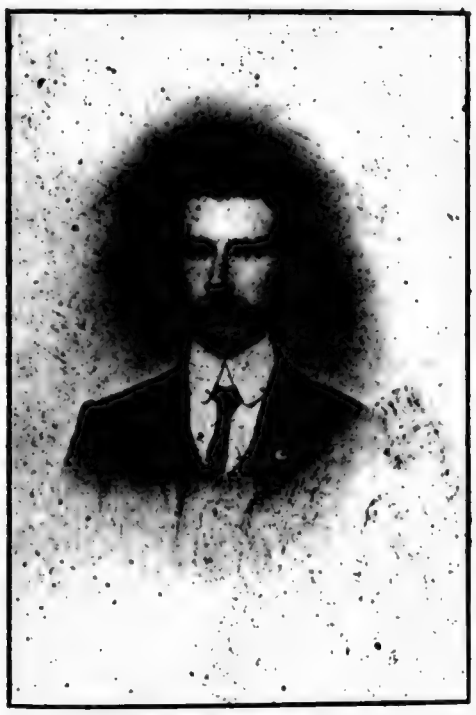
lounges, cloak rooms, sanitary conveniences, and other adjuncts, on each floor of the structure. The operator's room is entirely outside the main building, and suspended from it on brackets, thus obviating all danger from fire; while comfort and coolness in the sultriest weather are secured by a sliding roof and ample electric fan installation.

All parts of the house open into an exit lane 15 feet wide, leading into North Quay, enabling the house to be emptied in a few minutes without crushing. The stage space is to be so arranged that it can be utilised for dramatic or other entertainments, and the scheme of decoration is artistic, novel, and effective. The main entrance will be from the corner, and in the meantime but little alteration will be made in the frontage of the building. This decided acquisition to Brisbane buildings will be ready for occupation in February, and when the first picture is projected on the screen, a sum of £6,000 will have been spent on erection and equipment.

An Inventive Operator.

Mr. Herbert Booth, whose photo we show below, is operator for Mr. R. Prieur, at the Film House, but he is better known as the originator of some really excellent improvements in projectors, operating boxes, etc., calculated to make the operator's work easier. One of these is an operating box with a supplementary chamber, so that the operator, in the event



MR. H. BOOTH.

of a fire, can leave his box after closing the apertures, without giving the audience the slightest opportunity to see the flames within, as could not be avoided in the case of a box whose door opened directly into the hall. The chamber, which can be fitted at either side or at the back of the operating chamber, has a further value, in that it can be used for the purpose of storing films not actually in use. It need hardly be said that the majority of fires at film shows have originated from the habit of operators of leaving films lying loosely on the floor or shelves of the operating box, where they are easily caught by a spark dropped from the carbons or by a lime falling. With the films stored in a separate chamber any conflagration that occurred would be confined to the film actually in position on the projector. Not only this, but by a further ingenious arrangement of wires and pulleys, the operator can, by pressing a lever with his foot, at once switch off the currents in the box, turn up the lights in the hall, and release the shields which cover the aperture, while if there is any danger he can, as already explained, leave the box until the flames subside, with the confidence that the audience can have no suspicion of anything being wrong.

Mr. Booth's experience of projection work began at the Heckmondwike School, Yorkshire, which he attended, first as a pupil, and where he afterwards remained as assistant in the chemistry and physics laboratory using the lantern for demonstration purposes to a considerable degree. From there he went to the Bedford Grammar School, where he stayed for four and a-half years, engaged in making and repairing instruments and apparatus, and again made considerable use of the lantern to illustrate physics lectures. Here also he gained a useful experience of making slides from diagrams, photographs, etc. During this time came his first introduction to the show business as touring manager of a small picture show which visited all the chief towns in the North of England. Mr. Booth recalls that he once gave a show in a hall with a 40-50 feet throw with a Nernst lamp, actually obtaining a 10 foot picture of good quality. The old type Chrono, which takes only films of not more than 200 feet, which he then used, is, by the way, still in constant use.

Mr. Booth joined Mr. Prieur at Basinghall Street twelve months ago, and, since the move to the Film House, has become well known to the film-buyers of London.

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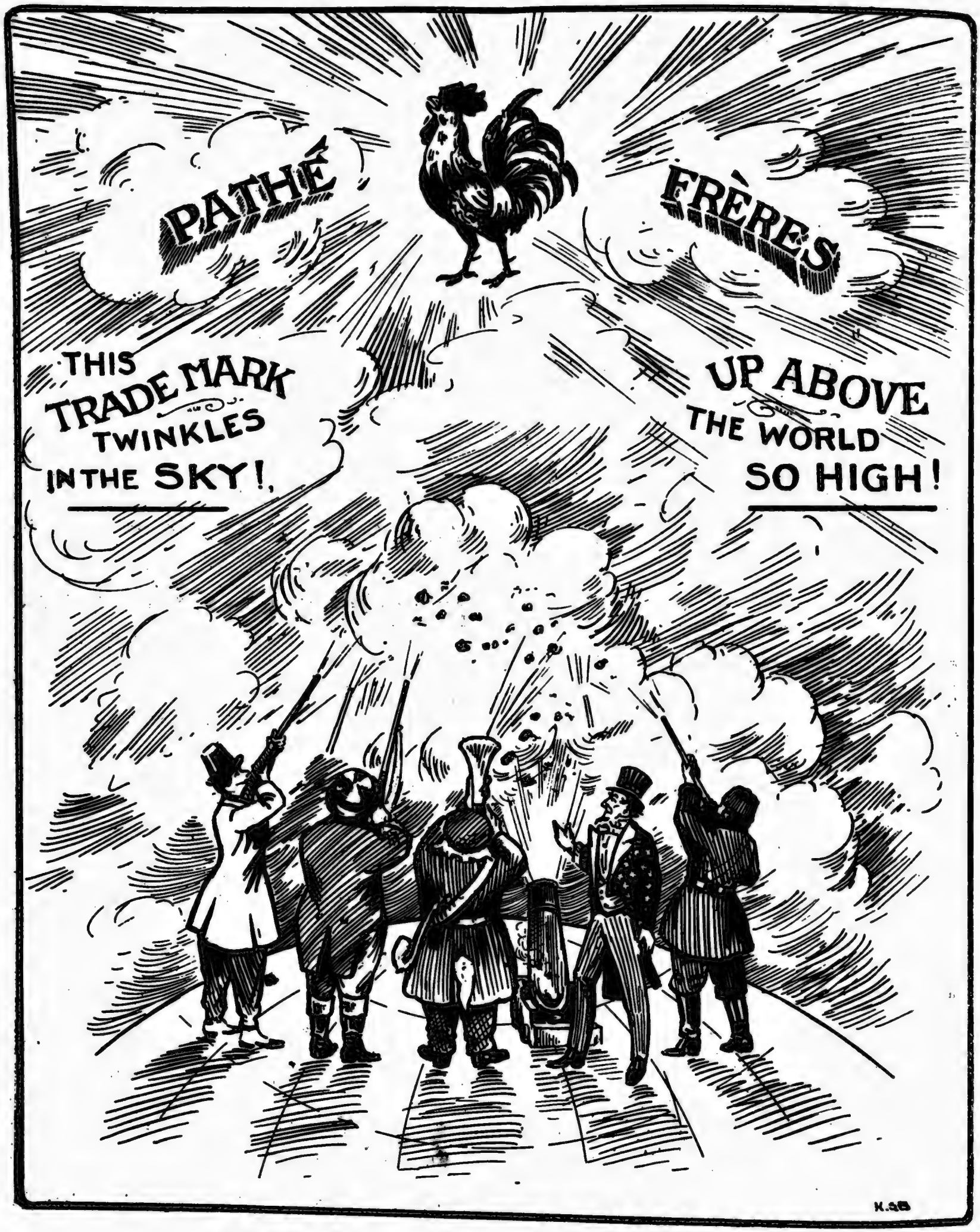
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Drama. Code Word "Jauge." Approx. length 757 ft.
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Round About the Great Lakes of Central Africa

Open Air. Code Word "Jury." Approx. length 264 ft.
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Comic. Code Word "Juge" Approx. length 412 ft.
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(S.C.A.G.L.). Dramatic Comedy. Code Word "Jurande."
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THE HUNCHBACKED FIDDLER (S.C.A.G.L.) Code Word "Jaumiere." Approx. Length 773 ft. Releasing Day, 1st Jan. 1910.

See Pathé Frères Weekly Bulletin *No. 34, for FULL descriptions; also "New Films and their Makers" of the* KINEMATOGRAPH WEEKLY.

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HIS LAURELS

Code Word "Latitude." Approx. length, 643 ft.

The father of a lad who constantly plays truant from school, dies after an illness brought on by want. The boy's grief is intensified because his mother can buy no flowers to put on the grave. He turns over a new leaf, studies hard, gains honours at school, and uses the laurels presented to him with his prize, as a first wreath to place on his father's grave.

A TRIP TO THE NORTH POLE

Code Word "[illegible]armoyant." Approx. length, 412 ft.

(TRICK). Jack and his sister draw a series of black-and-white sketches of their idea of Cook's and Peary's trips to the North Pole, and what they found when they got there.

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The legend—it cannot be otherwise described—of the inferiority of English subjects, which is so sedulously circulated in various parts of the world, particularly by certain American pressmen, seems not a little ridiculous in face of the excellent work at present being done by Messrs. Hepworth, Cricks and Martin, and other English producers. It is our candid opinion that the general level of these films is quite up to that of the average American or Continental subjects, without either the padding of many of the former, or the doubtful taste of some of the latter. It is also gratifying to note that the old established firms we have mentioned are being supported by newcomers into the English manufacturing field, and by no firm with more credit than the British and Colonial Kinematograph Co., who, beginning in a very modest manner not a great while ago, have now a right to call themselves one of the most prominent of home producers.

No description of this firm's work would be complete without a reference to their latest success, briefly alluded to already by "Stroller" in last week's paper. "Drowsy Dick's Dream" is quite one of the best comics of the season, and the announcement that it will probably be the first of a series in which the same comedian will figure, will be welcome to showmen who have been deploring the lack of good comics. The film is another admirable example of the really excellent staging which the firm give to all their work, costumes, furniture, and scenery being equally appropriate to the period illustrated.

The opening shows a tattered tramp gingerly climbing into a hammock which he finds hanging unwatched in a garden. Quickly falling to sleep, he is, in imagination, the witness of an attack by two ruffians on a lady who, by the Crown on her brow, is seen to be a Queen. Both attacked and attackers are in seventeenth century costume. Dick bravely goes to the lady's rescue, and, afterward accompanying her to the castle, gains so much in favour that the royal lady shortly agrees to accept him as her consort.

A delightfully funny scene follows, in which the tramp, still in his tattered twentieth century garments, enters the castle hall—a well-staged scene—preceded by the court trumpeters and followed by a gorgeously clad crowd of courtiers. Further comic relief is provided by his exertions as he dons his Crown and Kingly robes. The wedding ceremony follows, and is got through without an abnormal number of hitches, and then the party adjourn to the banqueting hall for the wedding feast. In this scene the comedian is at his very best, his representation of the gradual intoxication which steals over the transformed tramp being at once humorous and inoffensive. A large fish is served up at the royal table, and further humour is caused by the King's clumsiness, which leads his fingers to be smartly snapped by the formidable teeth of the fish. The boisterous meal over, he retires with the Queen to the bedchamber. Ordering the attendants away, he decides on a last refreshing draught before retiring to rest, and taking the ewer from the washstand, hold it up to his mouth. The water pours over his face in generous flood, and—he wakes up, to find himself sprawling on the lawn beneath the hammock, while the irate owner of the latter directs a steady stream of water at him from the garden hose.

It is to the treatment to a greater degree than to the comparatively simple story that this subject owes its success. It is rather an infrequent thing to find, as in this case, a comic subject given the same care, in staging and costume and selection of the caste, as is usually extended to a dramatic. We look forward with a good deal of interest to the further adventures of Drowsy Dick, who may easily turn out to be an English "Foolshead."

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Our correspondents and agents are requested to post their reports of shows on Monday night, otherwise insertion cannot be guaranteed.

London and Suburbs.

Croydon.

Cosy Picture Palace (Proprietor, Mr. Ernest G. Battley).—Business is reported very brisk at this hall, where the following are being shown this week:—Johnson and Burns Fight, The Wheelbarrow Race, Sorrows of a Chaperone, Blind Man's Daughter, The Little Orphan, Black Hands and Feet Terror, and Foolshead as a Soldier.

Electric Theatre (Manager, Mr. W. H. Cousins).—The standard of business is well maintained here, notwithstanding counter attractions. The bill provided this week includes The Little Teacher, Butter and Cheese Industry, The Jockey, Who Will Win My Heart, Love and War, Winning a Widow, Yokohama Jubilee, and Mr. Sadman's Cure.

Finsbury Park.

Cinematograph Theatre (Mr. E. Lynd Martin, manager.)—"An exceptionally good program" was the general verdict on the subjects shown here on Monday of the present week. Poorluck Tries to Get Married, was an easy first in popularity, but Bleary O ran it hard. The Vivaphone, with "Riding on Top of a Tram," was as popular as ever, and the program was completed by Foolshead Pays a Visit, Ma-in-Law Learns to Ride, Those Naughty Boys, Del Rebbio, and Little Flower Seller's Christmas.

Holloway.

Parkhurst Theatre (Manageress, Miss Fuller).—An excellent program is submitted this week as usual, the chief film being Cine's great film, Macbeth, followed by Napoleon Outwitted, Minister's Daughters, In the Land of Salono, Glass Blowing, Great Expectations in Uncle, The King's Gown, The Gentleman Thief, and Soul of of the Artist.

Kensington.

Kensington Picture Theatre (Manager, Mr. James Grant).—The program this week comprises Mr. Poorluck Gets Married, Lost Handbag, Bootmaker's Revenge, The Lie, Arctic Hunting, The Accusing Watch, The Mill, and The Bridegroom Gets the Cramp. A special program has been arranged for the holidays, including a pantomime.

Victoria.

Wilton Hall (Manager, Mr. A. Bond).—The principal films this week are Wonders of Nature, Father's Love, Leather Stocking, Day in the Life of a Street Arab, and Misadventures of a Bicycle Thief.

Wood Green.

Electroscope Theatre was successfully opened to the public last Saturday. Continuous performances daily from 3 p.m. A very fine program was submitted, including A Glass of Goat's Milk, Good Boy Hector, The Mexican's Gratitude, Ben's Kid, etc. A complete change of program every Monday and Thursday. Mr. Les Freeman is the popular Assistant Manager.

From the Provinces.

Aberdeen.

The Gaiety.—A splendid Christmas program is being submitted by Mr. Dove Paterson this week. Pathé's Carmen has been chosen as the *piece de resistance*, and this delightful film affords Mr. Paterson ample scope to his undoubted elocutionary effects. Other good films are A Christmas Story, Jubilee Celebrations in Yokohama, Bertie Foolshead's Christmas Day, and others. The pictorial trip is On the Rhine.

Blyth.

West's Picture Palace.—Mr. T. J. West has captured the suffrages of the community, whose loyalty continues unaffected in the dull season before Christmas. Mr. West, instead of anticipating a slack time and reducing expenses by giving a cheap show, as some managers do, has, with the instinct of a true showman, actually tried to go one better than usual!

Bolton.

Picture Palace (Manager, J. M. Smith; Operator, Mr. Jack Parkinson).—The pictures are well projected, and business is good. By special request, Nero is again in the program, and proves a greater draw than before.

Bill Quay-on-Tyne.

Imperial Picture Hall (Proprietors, The Imperial Picture Co.; manager, Mr. W. J. Tiplady).—The Airship Destroyer is featured, and is supported by A Dash to Death, and a good selection of comedy items, which are projected by Mr. V. C. Jefferson.

Barrow-in-Furness.

New Hippodrome (Manager, Mr. Ralph D. Fenton).—A Dash to the North Pole, and War in the Air are the two great drawing films here this week.

Cambuslang, N.B.

Premier Picture Palace (Lessee and Manager, Jas. George; kinematographer, Wm. Arthur.)—Pathe's masterpiece, The Passion Play, In the Watches of the Night (for the second time, by request), Boots He Could Not Lose, Duty, Mother's Last Wish, Football Craze, Justified, Amateur William Tell, Leather Stockings, etc.

Consett.

Daly's New Hall.—Exceptionally large audiences have this week been entertained by a capital series of films. Mr. Arthur C Campbell proves an efficient lecturer and manager.

Darlington.

Central Picture Palace (Manager, Mr. Thomas D. Urwin).—The chief films were The Lady with the Camelias, The Bracelet, Boy Hero, The Red Domino, Fighting Bob, and Treacherous Cowboy.

Derby.

Temperance Hall.—The principal attraction for the Happy Saturday Evenings was Walter Fearn's Excelsior Pictures which showed some excellent films, including Ruined through Gambling, Kelly, etc.

Edinburgh.

The Operetta House has inaugurated Christmas with a pantomime of Puss in Boots, supplemented by The Airship Destroyer,

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Released Dec. 31st	Spartacus (The Last of the Gladiators)	spectacular	1,415
	Winter Amusement in the Grundwald	... travel	220
	Little Detective	... dramatic	820
	A Desperate Remedy	... comic	600
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PRINGLE'S PICTURE PALACE.—A good bill of fare is presented this week, the bright particular star being Watches of the Night, while Onawanda, and Domino, or the Double Six, are also sure to have hosts of admirers.

Guildford.

WEST'S PICTURE PALACE.—With their weekly change of program West's maintain their popularity, and among Christmas attractions the Picture Palace will take a foremost place.

Hebburn-on-Tyne.

ARGYLE PICTURE HALL (Proprietors, Messrs. Paull, Bolam, & Paull; manager, Mr. G. Paull).—Mr. Leo Martin, the pianist-lecturer, accompanies the pictures, which are well shown by Mr. Alex. Cardinal.

Jarrow-on-Tyne.

THE KINO (Proprietor, Mr. Dixon Scott; manager, Mr. J. R. Scott).—The pictures are ably projected by Mr. Harry R. Howcroft, and the sound effects introduced by Mr. R. Chat add realism to the productions.

NEW KINEMATOGRAPH THEATRE (Proprietors, Messrs. Weddle & Co.; manager, Mr. A. Clarance).—The Zeigler Expedition to the North Pole, and Muggins, V.C., are the featured films. Other titles are Torpedo Boats in a Rough Sea, The Expiation, The New Shaving Powder, In Love with a Picture Girl. and A One-Legged Story. The competition for naming the theatre (prize two guineas) closes this week. Hundreds of names have already been submitted.

THE PALACE (Lessee, Mr. J. Lamb; manager, Mr. J. Padden).—Mr. J. Padden is an able lecturer, and is applauded for his lucid explanations. Credit is also due to the orchestra, under Mr. W. Hope, the muted effects produced by the cornettist, Mr. Harry Dodds, are worthy of note.

NEW PICTURE PALACE.—The Eightonora Company's program is made up with The Temptation of the Goldfields, The Slave, The Doctor's Monkey, Fun with a Tiger, A Convict Guardian, and The New Jonah.

Kettering.

VINT'S PALACE (Manager, Mr. Arthur Brogden).—The feature films here are Pippa Passes, Clock Making, Fighting Bob, and Little Father.

Llandudno.

PIER THEATRE (Manager, Mr. S. Hughes, junr.)—The principal films this week are The Marble Heart and Convict's Dream.

Middlesbrough.

CLEVELAND HALL.—Mr. Thompson's first holiday program is a specially interesting one. The principal picture was Fools of Fate. Another film attracting notice was A Russian Girl's Heroism. Other good subjects included The Gulf of Talerno, Onawanda, Scales of Justice, That Awful Pipe, The Biter Bit, A Pleasant Walk, and Gretna Green. There will be three special performances on Christmas Day.

THE HIPPODROME.—The program here is One Hundred Miles of Life Motion Pictures, which include a good selection of subjects of every description. The pictures are ably projected by Mr. Jones, the operator, from Messrs. Weisker Bros.

North Shields.

BORO' THEATRE.—The holiday program includes A Little Flower Girl's Christmas, A Girl who Joined the Bushrangers, A Woman's Repentance, The Cab Runner, Foolshead Ceremonious, and What's Your Hurry, and Pathés Wild Birds and Their Haunts. Walter Tyler's set of slides of Marley's Ghosts, lectured to by Mr. De Freece, is an item of unusual interest.

HOWARD HALL.—The subjects include The Little Flower Girl's Christmas, The Mill, and Anarchists on Board.

THE GAIETY.—The holiday program is The Restoration, Oliver Cromwell, The Lie, Egyptian Mystery, Bobby Wideawake, and In Love with the Picture Girl.

CENTRAL PALACE.—The pictures here are becoming more popular each week, and a good series is always provided.

Newcastle-on-Tyne.

ROYAL PICTURE HALL (Manager, Mr. Hall Jones).—A pleasantly varied program includes Obstacle Gun Drill, Suffer Little Children, Death of Duke D'Enghien, and The Two Redskins.

Reading.

WEST'S PICTURE PALACE (Manager, Mr. Mattie-Cheshire).—The charming picture Birds in Th-ir Haunts is received with enthusiasm. The Cascades of Courmageur carry the spectator to beautiful scenes of mountain waterfalls. Corsican Vengeance is an excellent dramatic story of true love, and exceedingly well acted. There are few films more grotesquely humorous than that depicting Poor Luck's Marriage.

Rochdale.

PALACE (Proprietor, Mr. Ralph Pringle; manager, Mr. James Pringle).—The chief films here are Nursing a Viper, Girl Who Joined the Bushrangers, Muggins, V.C., Gibson Goddess, A Buried Secret, and A Woman's Repentance.

Stourbridge.

ALHAMBRA THEATRE.—Capital pictures are shown, including The Convict's Sacrifice, Tom's Frolics, The Daughter's Choice, Charming Children, The Sack Race, and Sammy's Purse.

Swansea.

SHAFTESBURY and PALACE (Manager, Mr. Wm. Coutts).—Urban's magnificent Christmas production Noel heads the bill here this week. Other films are The Soldier's Mess Tin, The Hessian Renegades, Nero, The Hunchback, Muggins, V.C., and Romance of a Dancing Slipper.

Southend.

THEATRE DE LUXE (Manager, Mr. J. W. Hemming).—The Curse of Money, Don Carlos, Stolen Clothes, Plundering the Police and other excellent films are being shown.

PICTURE PALACE.—Hessian Renegades, A Glass of Goat's Milk, Obdurate Father, End of a Tyrant, and Last Days of Pompeii are among the pictures here this week.

VICTORIA HALL.—Macbeth is the leading film, supplemented by Legend of Ancient Babylon, Naval Pageant in the Thames, True Love Never Runs Smooth, etc.

At both the PIER PAVILION and PRINCE'S HALL, a varied program continues to attract good audiences.

Sunderland.

WHEATSHEAF HALL.—That grand film The Life of Christ, eloquently described by Mr. C. Webb, the lecturer, is the event of the week here. It is supplemented by many other good films.

Sheffield.

CENTRAL HALL.—Included in the pictures were Jackson's Last Steeplechase, A Veteran's Story, A Lesson in Charity, and The New Jonah.

GRAND ELECTRIC THEATRE.—Last week's program included The Resurrection, Three Fingered Kate, The Remorse, Stag Hunting in Java, The Convict's Guardians, Following in Mother's Footsteps, and Polly's Excursion.

HILLSBRO' PALACE OF VARIETIES.—At Mr. J. C. Brothwell's popular hall the pictures received the usual hearty applause.

THEATRE ROYAL, ATTERCLIFFE.—The headliner was In Old Kentucky—Blue Beard, The Vagabond's Adventure, The Banknote, Nat's Conversion, and The Escaped Convict were also projected and proved popular.

RAYMOND'S PALACE, ATTERCLIFFE.—The Adventuress was the leading subject. This splendid picture was well supported by A Mexican's Love Story, Suicide as a Profession, Mother's Darling Boy, An Ingenious Safe Deposit, and The Biter Bit.

SURREY MUSIC HALL.—The Lover's Crime, A Panorama of Lake Wolf Gang, and The Dishonest Cashier were the film subjects.

IMPERIAL PICTURE PALACE.—The Palace pictures were For the Sake of His Conscience, Cattle Ranching, A Will of Her Own, A Good Action Rewarded, The Ford, and The Marvellous Mesmerist.

MONTGOMERY HALL.—A very successful week was experienced with the following pictures:—A Day in the Life of a Street Arab, The Golden Spider, Hercules in the Regiment, An Ingenious Safe Deposit, The Soldier's Mess Tin, That Awful Pipe, and Saved from the Sea.

South Shields.

TIVOLI.—Mr. Balls has given his holiday program every consideration, and his patrons are appreciating every inch. The Christmas Miracle, and A Christmas Greeting are the chief films.

TEMPERANCE HALL.—Noel—a Waif's Christmas, and Nursing a Viper are films which go a long way in the line of good production. The Magic Melody, Billy Wide-awake, Mr. Poorluck Gets Married, are also shown.

PRUDENTIAL HALL.—Mr. De Lentmen has managed to secure The Birth of Christ for this week,

OLD DURHAM.—Mr. Tom Ross is having a busy time. The program is: The Restoration, A Father's Punishment, Noel—a Waif's Christmas, A Critical Situation, Bobby Wideawake, A Lesson in Palmistry, Rhine Water-

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falls: a beautiful drama, The Corsican Vengeance, is followed with intense interest.

COSY PICTURE HALL.—The Pioneer Picture Company, under the management of Mr. Will Clark, have lately had a big increase of business.

ST. THOMAS HALL.—For the holiday program Mr. Linden Travers has several first-class films, three of which are Patricia and the Slave, and Nursing the Viper.

ASSEMBLY HALL.—This hall was opened on Monday by Mr. Joshua Dyson. Although he will only be in the town for two weeks, Mr. Dyson is quite confident that his show will be successful.

EMPIRE PALACE.—Since his introduction at this splendid palace, the new resident manager (Mr. Ernest Bridgen) has turned his attention to the moving pictures. Being a business man he pays great attention to advertisement. Now a full synopsis of his chief film occupies a good position on the bill.

The Hartlepools.

There are some strong "bills" put out by the various picture shows in the "pools" for the holidays, all vieing with each other to give their patrons the very best. All the halls are open on Christmas Day, when special programs will be given. THE EMPRESS PICTURE HALL, Hartlepool, give special sacred concerts on Sunday, the various subjects being graphically described by Mr. James Burley (late of the Canada Hall, West Hartlepool). The theatre is now heated throughout by gas radiators, which greatly adds to the comfort of the visitors. The Lass that Loved a Sailor and The Strong Arm of the Law were subjects attracting most notice, the remainder of the pragram being a comprehensive one.

At THE PARK PICTURE HALL on Christmas Day special matinees have been arranged for, when Mr. Harold Mitschke, as Santa Claus, will "visit the hall" and distribute gifts to all the children present.

NORTHERN PICTURES, LTD., make a diversion from their "confreres" and have organised special competitions during the festive week. The usual big bill of pictures, however, will be given as usual, the specialities being Othello and The Heroine of the Motor Race.

At THE PALACE Mr. Black has for his headliner Billy Muggins, V.C., supported by The Diver's Remorse. Other good features were The Gibson Goddess, The Hotel Dog, and A Good Little Heart. Paul Cavalli gave an excellent musical interlude and Douglas and Gordon supplied an amusing Caledonian sketch.

At THE CANADA the program was in no way behind its opponents, the splendid pictures being lectured to in a most interesting manner by Mr. Jack Baker. Muggins, V.C., and Lines of White on a Sullen Sea were prominent films which the audience specially applauded. What's Your Hurry and More Precious than Gold were two fine dramatic subjects, while the comic series included The Obstinate Mule, An Easy Job, and others.

Whitehaven.

MARKET HALL (Gen. manager, Mr. Victor Branford).—The delightful program contains, among other films, Fighting Bob, Lady with the Camelias, The Bracelet, The Red Domino, The Boy Hero, New Sherlock Holmes, and The Culture of Lemons. This theatre announces a full program as usual on Christmas night.

Wallsend-on-Tyne.

MCDONALD'S PICTURES (Proprietor and manager, Mr. T. F. McDonald).—The Pompeian Martyr is the top-liner, and is supported by Nelson's Son, The Hudson-Fulton Celebrations, My Indian Friend, and A Father's Crime.

TYNE HALL (Director, Mr. T. McHarg; manager, Mr. W. Uteridge).—The program is up to the usual standard.

Picture Personalities.

Mr. Lester King.

Mr. Lester King, the indefatigable manager of the Hippodrome, Oldham, is one of the oldest producers in the trade, for he commenced in the kinematograph trade thirteen years ago. He was a character vocalist with Moss and Thornton sixteen years ago, for whom he made many long tours. On the arrival of his brother, Captain Fred Shaw, from Australia, he gave his attention to the moving picture business, and entered into partnership. Their first picture was the Spanish-American War, and it proved extremely popular. Afterwards he joined A. D. Thomas (whom he considers the "father of them all") as lecturer and vocalist, and whilst with him learnt the business of a showman, which has stood him in good stead ever since. Two successful seasons with Ralph Pringle, followed by an engagement with Matt Raymoud (who is, in the opinion of Mr. King, the best man in the trade), resulted in his acceptance of the managership of the Hippodrome, Oldham. Packed houses are the rule with the popular "King of Oldham," who chuckles at the fact that the traffic is continually stopped until his audience is inside. Mr. Walker, of the Walturdaw Company, happened to witness one of these episodes and said it would be difficult to make the people of the south understand the sight he had witnessed. In our conversation with Mr. King he said: "Pictures are not perfect yet, but pictures have come to stay. I know many large towns where we could put up buildings, and show a profit of over a £1,000 a year," and Mr. King is a man who knows what he is talking about.

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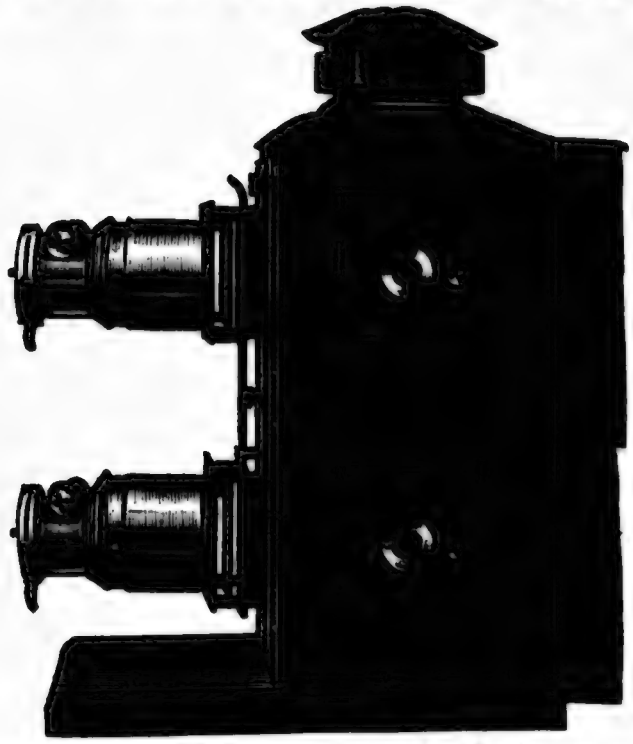

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Edison Mfg. Co.

A STREET WAIF'S CHRISTMAS.—The Edison Co., produce this subject which is of the kind which sheds a softening influence at Christmas-time and seems to touch hearts and encourage gentler thoughts and actions. This story tells of a crippled child of wealthy parents, saved from death from a runaway team by Marie a waif. The children become friends, and Ronald gives Marie his toy jester. Ronald writes to Santa Claus, asking for a little sister. Marie, ere she sinks unconcious in the snow. traces a letter to Santa Claus on a frosted window glass. asking that he grant Ronald whatever he may wish. She dreams that the Jester comes to life and summons a chariot from Fairyland in which they go together to Toyland. Marie awakens to find herself in a warm bed and finds that she is in the home of Ronald, his father having found her in the snow. Against the chimney stands the doll's box—but no doll. Instead she finds beautiful clothes, which she puts on and steps in the box, thinking to surprise the folks. The box is opened and Ronald is delighted, and sure Santa Claus has granted his wish. His father finding no one to claim Marie, adopts her, and both children are made happy.

AN UNEXPECTED SANTA CLAUS is a Chistmas story of another kind. A trio of "good-fellows" call on Gayboy and a pedlar enters with Christmas decorations for sale. They buy, decorate the office and invite some of their chorus-girl friends for a good time on Christmas eve. Gayboy sends his wife a note, telling her that business detains him at the office. In the meantime Mrs. Gayboy decides to keep hubby company while he works overtime. She arrives to find the Janitor in an outside office, about to don his Santa Claus suit. Grasping the situation, she bribes him to let her take his place. Looking over the presents, she sends the Janitor for a few of a different kind. She makes up and secures a place to witness the hilarious party in the next office. "Tottie Twinkletoes" is seen giving the latest dance from "Gay Paree." Gayboy is a close observer; his friends busy entertaining the rest of the bunch. Santa Claus is evoked, and enters with the presents. The mirth is quickly changed to surprise when Tottie, instead of receiving a pair of silk hose gets a pair of wool socks, and Dottie, in place of the French slippers expected, gets a pair of brogans. A general mix-up takes place, in the midst of which the mystery is solved when Mrs. Gayboy, discarding her disguise, leads Gayboy out by the ear.

A GIFT FROM SANTA CLAUS —This picture is positive proof that there is such a person as Santa Claus, that he does come down the chimney and that he does know the things that children want. The picture is not only timely and full of the Christmas feeling, but in itself and quite aside from the Christmas spirit, it is an interesting story for the grown ups as well as the children.

R. Prieur.

THE DETECTIVE'S SON.—Rob Jones a hardened criminal dwells with his sister. A passion springs up between Rob's sister Mary and the son of a famous detective. One day they are discovered by Rob in the woods. He attempts to shoot the lover, but his sister frustrates this and so leaves a more profitable course open to him—blackmail. It is arranged that for a large sum of money Rob will keep the matter from the ears of the detective. In an unfrequented part of the wood the young lover comes to pay the money. During a quarrel which follows the young man draws a revolver and shoots Rob dead. Worthless as is the life that has been taken the law demands the usual exchange and calls for the aid of the great detective. Going to the scene of the crime the latter finds his son's revolver and hat. At the head of the police force the detective goes to search the poacher's house where Mary has concealed her lover. As they approach she hides him in her room and tells the police that there is nobody there. The detective demands admittance to the room. When he meets his son a very tragical scene is enacted in which the father returns the revolver to his son telling him to shoot himself. This he refuses, and the detective is obliged to resign his position, but when Mary appeals to him, forgives his son.

AN EASY JOB.—A man desirous of employing some men, is very much impressed by the fact that they are doing him a great favour by condescending to accept his money and do his work. He therefore conveys them to the spot in an omnibus, has two servants to mind their tools, and after they have worked a short time provides them with a sumptuous lunch. At four in the afternoon the aristocracy resume their travail and at four-thirty adjourn for the day. They have been examined by the doctor earlier in the day, and now they have a bath, a haircut and various other luxuries. At six o'clock they are paid and retire to their baronial strongholds

MA-IN-LAW LEARNS TO RIDE.—Ma-in-law is advised by her doctor to take some form of gentle exercise. She writes to her son and requests him to procure her a docile horse. He soon finds an animal that should suit her. The horse appears to be very quiet and gentle; unfortunately, it has been an old army nag, and upon hearing the music began to dance. His numerous little tricks led poor ma into several undignified accidents for which the poor young people have later to suffer.

Warwick.

THE MOTOR CYCLIST.—Teddy Flytoff finds a bargain in a motor cycle, rejoicing at last in the possession of something upon which he can move. Being a complete stranger to contact breakers and sparking plugs, he becomes decidedly mixed up, and starts off on a "wobbly" course with a view of "getting his hand in." Courageously he sticks to his "iron horse," but he collides with an inoffensive lamp-post. Recovering himself, he struggles again into the saddle, but before long runs full tilt into a donkey and cart turning the whole lot into the roadway. Flytoff soon rights himself and continues his wild excursion, but try as he will, he cannot keep a straight course.

THE STORY OF MY LIFE.—The illustration of a wilful boy's cure of evil habits opens with his refusal to mend his ways when admonished by an aged man. In the midst of his jeerings at the white-bearded old man he is transformed into a tree. Eventually this is cut down by foresters, and the wood transferred to a doll makers, where under the skilful hand of a carver, a large puppet grows into shape. In a toy store it is purchased by a fond mamma for her child, and at night the doll is placed with its possessor in the bedroom. Upon the bed the doll becomes endowed with life, and to the surprise and pleasure of the child it acts like a human being. Filled with the spirit of the naughty boy, it tells its story to the listening child and repentant for wrong doing, would return to its former state. How to accomplish this is more than its possessor can imagine, and a pretty sentiment is expressed when the girl advises the doll to pray for forgiveness. The moral is well exemplified in the transformation of the puppet into the boy again, who joyfully returns to his mother's arms.

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ceed until we reach Dogali, where we scatter the natives from the railway as we run into the primitive station. We next come to Saati where we see the wonderful fortifications, and are soon apparently imbedded betwixt mountains. We run through tunnels, over viaducts, still with a wonderful ever-changing landscape on each side of us, until we finally reach the station of Keren where our journey ends.

Cricks & Martin.

DIVER-SIONS.—The Cricks & Martin reputation for comic pictures will, if possible, be enhanced by this subject, which is at once novel in conception and contains one or two extremely daring and at the same time laughable scenes. Two young men watch a diver taking off his helmet and heavy suit, and during his absence one of them, for a joke, dons his accoutrements. A thief takes advantage of the young man's preoccupation with the costume to walk off with the amateur diver's watch and clothes. The latter, with his friend, a policeman, and others, gives chase, and presents a grotesque figure as he waddles down the road in his diving suit. He is soon hopelessly in the rear, and jumps on a tram car to overtake the others. A good scene, taken inside an actual car in motion, shows the disturbance he causes to the other passengers, and he is finally pushed off the car by the conductor. All his efforts are now devoted to removing the costume—without success, and in his half-blind state he falls headlong among the china displayed outside a shop. Thirsty, he repairs to a public house bar, but cannot get a drink inside the helmet until sympathisers insert a funnel and pour the beer down it to his mouth. In the street again he implores help from a workman on a building job, but two youngsters take advantage of the pause to attach a rope to the "diver's" back and he is soon lugged off his feet by the crane and hauled into the air, finally struggling to his feet on the roof of the house. Here two workmen attempt to remove the helmet, but in tugging the man steps backwards and crashes through a skylight, in the midst of a shower of plaster, right upon a bed in the room below. The force of the collision carries the bed and its occupants and the diver through the ceiling on to the table of the drawing-room below, and that in its turn is carried downwards, and lands with a crash on the kitchen table. These scenes are among the most amusing, and at the same time the riskiest seen for a long time, and should provoke roars of laughter. The hero leaves the house, only to run into a squad of police, and two of the officers take charge of him and lead him to the local cycle dealer's, where at last a means of release is discovered. Gas is vigorously pumped into the suit until it is considerably distended, and is then ignited. The explosion tears away the "armour," and the hero staggers away, exhausted, but free at last.

Pathe Freres.

A STORY OF CIRCUS LIFE.—The clown, a devoted husband, live a happy life, but his wife, a star of the ring, is the object of many flattering attentions, and among her admirers is the ringmaster, who, repulsed, is actuated by motives of revenge, and writes an anonymous note warning him that his wife is untrue. The clown treats the missive with contempt, but a slight incident later in the evening recalls it to his mind, and he discovers the truth. He drives his wife from him, and a few minutes after is summoned to enter the ring. Half stunned with the shock he has received, he misses the trapeze and falls to the ground. A year later, the crippled clown and his little daughter eke out their existence by the sale of flowers in the street. One night the child recognises her mother crossing the threshold of a big restaurant, but the clown drags her away. On their return home, he sinks wearily into a chair, and falls into a semi-conscious state. The little one, taking advantage of this opportunity, runs back to await her mother at the door of the restaurant, and before many minutes have passed mother and child meet, and when the cripple awakes he finds his wife by his side again.

DIMITRI DONSKOJ is an excellent coloured film drama relating a tragic episode during the dominion of the Tartars in Russia, and has been entirely produced under Russian auspices, and is played solely by Russian actors, of whom the principal are Messrs. Voinoff, Langfeld, Matvieiff, Karine, and Madame Routkooskaia.

MR. GADABOUT'S CHRISTMAS.—Mr. Gadabout, furnished with a Christmas tree and magnificent bracelet, presents himself on Christmas Eve at the house of a certain lady, whom he admires. Knowing that he had intended to absent himself, Mrs. Gadabout has made arrangements to avoid a dull evening by inviting one of her friends. Gadabout's welcome is not a particularly warm one, so disgusted, he takes himself off, Christmas tree, bracelet and all, and, his thoughts returning tenderly to his devoted wife, retraces his steps. His ring at the door produces consternation in the minds of his wife and her visitor, and the latter is forced to retreat up the chimney, leaving his boots exposed. Gadabout sees them, and presuming them to be his wife's is greatly touched. Upon his attempting to withdraw them, a disreputable, soot-begrimed object makes its appearance and offers confused explanations, which naturally arouse Gadabout's suspicions. Happily the maid takes all the blame on her shoulders by declaring the soot-stained man to be her sweetheart, and Gadabout returns to the drawing-room to spend Christmas evening with his wife.

A WEDDING AMONGST THE RAG AND BONE MERCHANTS.—Fun, fast and furious, is the keynote to this picture. The wedding party, bedecked with flowers and white favours, sets out in handcarts drawn by two of the most prominent guests and preceded by another useful member of the community, who combines the multifarious duties of beating a drum, banging cymbals, playing a concertina, and various other instruments with truly artistic effect. The nuptial knot securely tied, the handcarts are again in request to carry the party back to a restaurant to eat the wedding breakfast. Various accidents are met with on the road, without any visible damping of the high spirits of the guests.

Cines Co.

THE DUCHESS OF MASOVIA.—The Cines Company are releasing on New Year's Day a film that we venture to predict will take a star place. The Duchess of Masovia is an artistic historical art film, superbly staged and acted. The duke and duchess pay a visit to a foreign nobleman with whom she falls in love. Her passion is reciprocated by the object of her illicit affections. In the meantime she has long been the object of secret admiration by the duke's grand chamberlain. He proposes and is rejected. Then he, in a mad fit of revenge, informs the duke of the clandestine meetings of the duchess and her handsome foreign fiance. The duke surprises the guilty couple and a duel ensues in which the young nobleman is killed. In a scene of poignant anguish the duchess throws herself upon the dying man, and after a passionate kiss precipitates herself from a high cliff.

PAPER MAKING IN ITALY.—Paper making forms one of the staple industries of Italy, and this film is bound to secure a first class place among the educational films of the day. In a very handy length it shows every detail of the interesting process of paper-making as it obtains in the sunny cities.

Nordisk.

ARRESTED FOR PLEASURE.—An amusing little series, with a hen-pecked husband for chief character again. This particular specimen desires to go to a fancy dress ball with a friend, but finds his wife's opposition to the plan insurmountable, until his friend hits on an ingenious scheme. The latter attires himself as a policeman, and going to his friend's house, "arrests" him for some imaginary crime, and so gets him safely out of the house.

FRANKFORT-ON-THE-MAIN is the subject of the Nordisk travel for the week. This old city has numerous points of interest for all nationalities. Its great age is shown in a series of views of what was once the aristocratic quarter, now converted into a "slum." It was in this quarter, by the way, that the great Rothschild family once lived. The busy streets of the business quarter are also visited, and not the least interesting building shown is the railway station—the finest in the world in the opinion of many who have seen it. As usual with the Nordisk subjects of this class, the views are well selected and contrasted, and the quality of the film excellent.

THE CHILD BENEFACTOR.—Robert Felding has run through the fortune which was left him. He walks the streets in rags. Watching a newsboy, he cannot help admiring the little chap, and notes how he sells to everyone who comes along. When the boy leaves his pitch in the evening to go home, Felding follows him. The boy makes his way to an old shed outside the town, and Felding sees him sitting down on some old rags and fall asleep. Felding walks away in despair to end his own life. The boy, who has noticed him all the time, gets up, runs after him, and asks him if he is hungry. Felding accepts from the boy a few pence to buy food. But the temptation is too great, and he spends the money in drink. The boy, who has been watching him all the time, enters the public house, and takes the glass away from Felding. The strong will of the boy seems to influence Felding, and he finds a situation as porter. The boy and he can soo afford to take nice apartments together. As Felding is sweeping the streets outside the house he sees a child of his master falling down from

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one of the top windows. He catches her in his arms, and the weight causes some injuries to his back. He has to be carried home, and his grateful master accompanies him to his room, where he hears the whole story of his boy friend's struggle. Grateful to Felding for saving the little child, his master obtains him a good position, and he is able to marry. The paper boy lives with them, Felding thus showing his gratitude for his action in saving him from ruin.

Eclair.

THE CHRISTMAS MIRACLE, which, by the way, has already been released—on the 18th instead of the 29th December, as stated previously—is a subject whose success depends upon the highly effective staging of a story of comparative simplicity. In the absence of the father at Christmas Mass, a band of gipsies steal a little girl. On his return, the distracted parent searches the neighbourhood with the aid of the servants, but quite without result, and at last begins to mourn his loss as irreparable. Fifteen years pass, and again Christmas Day arrives and the man's thoughts turn to his lost child. Suddenly a vision appears to him in which he sees her approaching in the midst of a band of angels. As the vision fades he leaves the house with a new hope, and, renewing the search so long abandoned, finds the child stretched senseless in the snow, where she had fallen in an attempt to reach her old home. The discovery comes in time and the father and daughter, who never thought to see each other again, spend the Christmas season together.

Itala.

FOOLSHEAD'S CHRISTMAS.—The title of this film will give rise to pleasant anticipations in the minds of all who have followed the diverting adventures of this famous comedian, and their expectations will not be disappointed, the subject being a deserving addition to a unique series. In the opening Foolshead, with his wife, is seen writing and addressing invitations to a grand Christmas reception. The hero shortly departs with a huge load of these communications to post, and much humour is caused by his exertions at the pillar box, where, after upsetting two other pedestrians, he keeps a long string of people with letters waiting while he drops in the notes one by one. At last the crowd grows restive and forces the hero away from the box. He makes his way to a gardener's and buys a large Christmas tree, and with the latter under his arm, trots homeward. A brightly-lighted café, however, attracts his attention and he enters—pushing the tree before him, with the natural result of upsetting waiters, guests, and tables, and bringing punishment on his own head. Meanwhile, the guests are seen arriving in scores at Foolshead's house, to the great anxiety of Mrs. F., who cannot think what has become of hubby. The latter at the moment is in the process of clearing a shop front with his tree, which is gradually losing all its branches. After bowling over a policeman and others, he gets home at last. In trying to enter, however, he catches the trunk of the tree in the door and the shock pulls the jerry-built structure to the ground. The guests, rising from the ruins, join Foolshead's other victims, who have followed, in an assault on him, but the latter, laying about him vigorously with what is left of the Christmas tree, quickly clears a space for himself and is left triumphant.

Hepworth Mfg. Co.

A good plot, spirited acting, and staging and quality of the best, go to make up AN ATTEMPT TO SMASH A BANK, which we look to see on many picture bills at an early date. The opening shows a banker, accompanied by his daughter, driving up to the bank premises. In the magnate's private office the girl busies herself with a paper, while her father turns his attention to business matters. The latter necessitates the presence of one of the clerks, who is soon seen to have an understanding with the girl, with whom he snatches a kiss while the banker's head is bowed over the desk. The next visitor is the banker's largest depositor. He is another of the girl's lovers, but is looked upon with the reverse of affection by the latter. He, however, asks the father for her hand in marriage. The banker turns to the girl, who in her reply leaves the would-be lover under no misapprehension as to her feelings. Bitterly chagrined, he thereupon informs the father that he will close his account and smash the bank, and straightway presents a cheque for the amount of his deposit. The manager is at his wits end how to meet so large an obligation without notice, but the clerk-lover at once suggests inviting the aid of another bank. Telephone communication is quickly established with the latter—a very good scene showing both ends of the line—at one the almost panic-stricken officials appealing for aid, and at the other the friendly competitors packing gold and notes into bags as fast as they can manage. These are packed on a trap which sets out at a gallop for the threatened bank. Meanwhile the unsuccessful lover in the street is telling of the bank's unsoundness to all he meets, with the natural result that a "run" occurs, and the door is besieged with a mass of panic-stricken depositors. The trap arrives just in time, the messengers force their way through the crowd and hand in their store of money, and every depositor is paid in full. A well staged scene shows the exciting and gradually diminishing crowd at the counter.

THE IDIOT OF THE MOUNTAINS.—A girl, shortly after receiving a note from her lover making an appointment at "The Old Bell Clock," is visited by another but unwelcome suitor, who is maddened by her obvious dislike, and is forcing a kiss when the village idiot, who was the bearer of the lover's note, enters and threatens him. Before leaving the house, however, he sees his rival's note, and hiding at the appointed spot waits for the other, a naval officer, who shortly appears. The hidden man springs out and deals his rival a murderous blow with a hammer he has found on the grass. When the girl appears he renews his unwelcome attentions, and at last the girl sinks senseless by the side of her lover's body. The idiot finds her shortly afterwards, and hastening off sends a body of villagers to the rescue. Meanwhile the hero has recovered his senses and is bending over the girl trying to revive her, when the villagers appear and taking him for the criminal, seize him and march him back to the house. The idiot, however, not only announces his innocence, but points out the real villain as he enters, the girl also pointing him out. The latter takes to his heels, but is pursued and captured and suitably punished, while the re-united lovers thank the poor demented man for his bravery in their cause.

Vitagraph Co. of America.

THE TWO MR. WHITES. John White, a spruce man-about-town, receives an invitation from a friend to spend a week-end with him at his country place. The friend promises that some good fellows will meet White at the station. Meanwhile Jonathan White, a noted temperance reformer, receives an invitation from the local branch of the Sons of Temperance to address a meeting and takes the same train. When Jonathan White is seen on the station platform the crowd of good fellows hustle him into an automobile and off for the house. The Sons of Temperance make John White welcome to their city and start uptown with him. On the way he suggests stopping for a drink. They are horrified, but follow him into the saloon thinking it to be the opening for some temperance agitation, but their hopes are dispelled when five beers are set before them and White half drains his glass at a single gulp. The matter is still being discussed when Jonathan comes upon them. He has been forced to drink with his reception committee and has jumped out of the window to escape further indignities. One glance at his face and another at the two suit cases explain the mix-up.

ENTOMBED ALIVE introduces the recently added Italian Co. of actors. Camilla Frugoni is so unfortunate as to attract the attention of Lugi Zuccari, a miserly old man, to whom her father is under heavy financial obligations. For his sake she is polite to the withered old ursurer. Guido Marini is her heart's choice and the match is approved by her parents. But Zuccari is determined to win her, and when her father defaults in his payments the miser presses him for a settlement and at last makes formal demands for the money. Zuccari offers to cancel the note if Camilla will promise to marry him and in despair the girl gives her hand to save her father from imprisonment and ruin. Zuccari knows of her love for Gudio and wrongs her by suspecting her of infidelity. He pretends to go on a journey and Guido, seeing him depart, is unable to withstand the temptation to see her once more. She is delighted when he comes to her and pours him a glass of wine. They have just settled down for a chat when Zuccari is heard returning and she begs him to conceal himself in a closet. The miser asks why two wine glasses are filled and her explanation that she poured one for him when she heard him coming does not satisfy him. A noise in the closet confirms his suspicions. He commands her to swear that no one is concealed there and she makes oath. Masons are working on the garden wall, a part of which is falling down, and Zuccari sends for them and orders the arch to be walled up. Closely he watches her face, but she does not give way until the wall is breast high and rapidly being completed. When, to save Guido, she confesses his presence, Zuccari sends the workmen away. He throws her to the ground and is strangling her to death when Guido hearing her cries, breaks open the door and, throwing down the barrier, is about to engage the old man in combat when heart disease, from which Zuccari is suffering, again attacks him and over the dead body of the dotard the lovers are united. The story is intensely dramatic and is told in graphic pantomime by a troupe of finished players.

Kineto.

The charmingly beautiful scenery of North Wales forms the subject of a film issued by this company under title A TRIP THROUGH WALES. Kineto's reputation for quality and skill in taking is so great that it is only necessary to give an idea of the chief parts illustrated to show the attractive nature of the film. Historic Chester, Llangollen, Dolgelly, Bala Lake, Barmouth, and Blaenau Festiniog are all visited, and the scenes are of an enchanting brightness made all the more enjoyable by its contrast with present conditions.

Urban-Eclipse-Radios.

A fascinating film of a fascinating industry is that issued by this company with the title, MAKING SHERRY AT XERES. A pretty opening shows one of the charming dusky beauties of the country in a head and shoulders view, with a large bunch of grapes in each hand. Then we get views of the grape harvest itself, with the workers busily packing the fruit into baskets, and emptying in heaps on the ground, where the grapes are sorted according to their quality, and carried off in waggons. A quaint dance of joy by the wine makers is introduced before further interesting scenes, in which grapes are seen being shovelled into the press, a large open pan in which a number of sturdy, bare-legged peasants vigorously tread the fruit, the juice running off and being caught in a barrel at the side of the press. The pressure is completed by mechanical means, and the juice is then carried away in wine-skins and poured into huge vats, whence it is later transferred to smaller barrels. Later we are shown the bottling of the matured wine, and the packing of the bottles by the dozen in wooden boxes, which are loaded on to drays, and carried off to the vessels which will take them to the markets of the world.

CURIOUS CATERPILLARS is an Urbanora addition. The eggs of the cabbage-moth are in a close view seen undergoing the hatching process, tiny larvae emerging from the egg-shell, of which they subsequently make a meal. The caterpillar of the cynthuis silk moth is then shown, followed by a group of the beautiful larvae of this important moth, which is later shown performing a wonderful feat of climbing on a single thread of silk, by which it suspends itself in the event of danger. This moth is extremely injurious to vegetation, as is the tortoise-shell caterpillar, later seen making a meal from a nettle-leaf. The cytherania caterpiliar, commonly known as the "devil," lives up to its reputation as the most grotesque creature of its kind, in a view showing it disporting on a tree. The barbed horns are most noticeable.

A BRITTANY BELLE.—No company has exploited the wonderful natural beauty of this fascinating country, and the unusually good acting abilities of its inhabitants, better than Charles Urban Trading Co. In the present picture an intense story of rivalry and jealousy is perfectly reproduced in a superb marine setting. A moon-light night witnesses the meeting on the shore of two lovers, which is witnessed by the man's unsuccessful rival. The latter, bitterly chagrined at his lack of success, drills a hole in the bottom of his rival's boat, with the natural consequence that when the fleet puts to sea the hero's vessel gradually begins to sink. By good fortune a passing steamer sights it. and a boat is sent to the rescue and conveys the hero to the steamer. The latter is bound for South America, and it is six months before he can return home, Meanwhile, the girl's mother has been urging the claims of his rival, and a reluctant consent to a wedding is at last wrung from the girl. The procession is actually on the point of entering the church, when the rescued man makes his appearance. There is joyful recognition from the girl, and in the excitement caused by the unexpected re-appearance the villain takes to his heels, leaving the lovers happy in their re-union.

HIS SOCKS is a humorous series with many novel effects, arising out of the strenuous endeavours of a young man to rid himself of a pair of socks, in one of which he has discovered a large hole, and which he has replaced by a fresh pair. The difficulties arise from the fact that Bertie is staying with a friend. On removing the damaged sock he throws it out of the window, but it is recovered by the gardener, and Bertie is compelled to make a parcel of it and carry it to the drawing-room. It is impossible to conceal the package, and Bertie's embarrassment may be imagined when his hostess jumps to the conclusion that it is a present for herself. In the struggle for the parcel which follows, Bertie is successful, and leaving the house, proceeds to hide the socks in an empty tin left by the dustman. The police chase and capture him, while the tin is, under the suspicion of being a bomb, carried off to the state laboratories. There, of course, the real nature of the contents are ascertained, and Bertie released.

Lubin Mfg. Co.

THE BLUE GARTER.—This is an amusing incident. A young man finds a garter which his wife finds in his pocket. This causes trouble. He tries to get rid of the thing and puts it in the pocket of a friend, who in turn, attaches it to the end of a cane carried by an elderly gentleman conversing with a lady. More trouble ensues. Everybody gets into hot water over the garter and finally a thief gets hold of it and is hauled up before the judge who discovers that the garter is really his lost sleeve holder.

American Biograph Co.

A MIDNIGHT ADVENTURE.—An interesting little comedy showing how a girl steeped in sensational novel reading makes a mistake. She insists upon her lover doing some daring deed. He is to penetrate into the house of his girl's girl friend and secure a photograph. Disguised as a robber he does this, but two things happen. First he gets captured and secondly he falls in love with the girl friend and his own fiancée is thrown over.

TWO WOMEN AND A MAN.—Whilst characterised by excellent staging and photography, this is a new version of an old story. A youung couple, happy in their humble home. He, ambitious, succeeds in life, and they get out of their atmosphere on to a higher plane. Then the trouble begins. He begins to frequent music-halls, and falls into the snares of a singer. His neglected wife obtains a separation. He marries the music-hall "turn." Reverses come upon him, and she deserts him. Ruined and friendless, he wanders back to his first wife and finds a home of rest.

Selig.

PET OF THE BIG HORN RANCH.—Another exciting Western feature, made under natural conditions. The cowboys on the Big Horn Ranch present the settler's daughter with a splendid horse, which is stolen by a gang of thieves. A sum of money is demanded for the return of the horse. It is a dangerous task, who will go? Big Tom who is in love with the settler's daughter decides, then follows a series of exciting adventures between cowboys and hustlers. Eventually Big Tom is successful and gains not only the horse but the hand of the fair young owner.

J. F. Brockliss.

Mr. Brockliss this week issues the first of a series of "Le Lion" films which should prove a popular success. His series bears the title DANCES OF THE TWENTIETH CENTURY, and the first film issued this week deals with the distinctive performances of Russian artistes. A point about this film which should increase its interest for the British public is that the dances are executed by the troupe, including Mdlles. Karsavina and Baldina, which made so deep an impression by their grace and skill at the London Coliseum recently. The first-mentioned lady renders the torch dance, an Oriental conception of considerable grace, and the latter engages in a two-step with the assistance of a gifted male member of the troupe, Mon. M. Kossow. We recommend an inspection of this and subsequent films of the same series.

THE WIDOW'S REWARD.—Jane is married to an honest hard-working carpenter. When the baby was about four months old, her husband fell from a scaffold and was killed instantly. She tries hard to obtain some work to keep herself and little one, but is unsuccessful. She then has to sell all her little home to buy food. At last, sooner than see the little one starve, she is obliged to take it to the workhouse. After leaving the workhouse she is passing along a lonely road and sees a bundle lying near a seat. She picks this bundle up and to her surprise she finds a little child about the same age as her own, and she decides to take it home with her for an hour or so to comfort her before handing it up to the workhouse. She removes the child's shawl and much to her surprise a bundle of notes and a letter fall out. In this letter the finder is given to understand that she may keep the money on condition that she takes proper care of the child. She is very pleased with this good fortune, and at once goes to the workhouse to fetch her child home, as the money will tide her over her present difficulty and help her to obtain work. The scene now changes to twenty years after. The two babies have grown up like brothers and are the joy of the poor widow's life.

The Gaumont Co.

There is again a good proportion of the keenly desired humorous element in the Gaumont films this week, the pick of a good batch being HONESTY ILL-REWARDED A pedestrian finds a purse full of cash and notes, and is directed to the police station by a constable. Here he gets into hot water at once for interrupting the conversation of two officers on duty, by whom he is severely brow-beaten before being ushered into the commissioner's office. The latter is, if possible, even less civil than his subordinates, and it is extremely comical to observe the look of dismay which comes over the caller's face on being received like a criminal instead of receiving thanks. In the midst of the wrangle the owner of the purse turns up, and makes matters worse by saying that one of the notes is missing, the well-meaning man being actually arrested and imprisoned for the theft. Of course the news gets into the papers, and we see the unfortunate fellow's friends pointing out the paragraph to one another, while they ejaculate, "What a scandal!" To fill up the cup, the hero, on release, is discharged by his employer and deserted by his wife. No wonder that shortly afterwards, when he sees another purse on the side walk, he carefully makes a wide circle round it!

CALINO AT THE SEASIDE introduces us to a needy clerk whose vacation finds him without sufficient cash for the usual holiday trip, but who nevertheless, has a capital time by the exercise of a little imagination. Attaching a toy engine to a "train" formed of sundry trunks and boxes, he travels rapidly through the rooms of his house, carefully reproducing all the stages of a real journey, not forgetting the halt for refreshments and the conversion of the car into a sleeping compartment for the night. Meanwhile he has left the tap running in the kitchen, and a swim in the six or seven feet of water there, gives the last touch of realism to the thing.

A finely-staged film bears the title THE WHITE SLAVE, which we recommend every buyer to inspect. A young shepherd loved a pretty little maid-servant. One day she was sold by her masters to a slave merchant, whom the shepherd vowed he would follow. The slave merchant took the young girl to the market at Alexandria, where he sold her to a rich citizen, who desired to marry her. Her master gives a great fete in her honour, with dancers and musicians. The young shepherd arrives at the palace on the day when the musicians are to give a concert. He is engaged by the director of music, and enters the house. In a spacious and exquisitely decorated hall dances are performed before the young girl, who is seated on a kind of throne by the side of her master. The musicians enter, the young shepherd amongst them. At a given moment he plays on his flute the very air to which she used to dance so gaily in her native place. Immediately she perceives him, and in another moment is in his arms. Her master sets the two lovers at liberty, and they embark for Corinth.

Essanay.

WOULDN'T IT TIRE YOU?—Willie Gotrox, on his new machine, calls to take his girl for a spin on the boulevard, when tyre blows out. Willie is exasperated, and sends to the tyre company for a new one. Bud the boy starts on the journey in a haphazard way. He get the tyre, and sees that much sport can be derived and labour saved by rolling the tyre instead of carrying it. He rolls it, and everything that comes in its path rolls. A large painting is being carried into a home, when Bud rolls the tyre through it. He next encounters a flower stand, then two moving men with a bureau. Mrs. McQuire has just cleaned her pavement and the tyre full of mud makes her work of no avail. A workman down in a coal hole is made furious when the tyre gets him; a showcase next suffers demolishment; a happy picnic party have their nice inviting lunch spread upon the lawn when the tyre rolls over the well cooked turkey; a display of canned goods in front of a grocery store soon finds itself upon the ground, and many other incidents happen.

MAUD MULLER is founded on Whittier's poem. Maud Muller works in the hayfield, singing blithely as she rakes into little windrows the sweet-smelling, new mown hay. Nothing, to allure her from the pure-hearted love of the green meadows, she labours diligently for her father, unambitious and satisfied with her lot. While at her work a wealthy aristocrat is attracted by Maud's rustic beauty. Their eyes meet, and the message they bear is only too evident, "I love you." Yet he merely asks for a drink of water, which the girl brings. The girl looks after him, as he is so different from the rough men of her acquaintance. It is her desire for something better than her lot, and now a newborn ambition conjures up vague dreams of "stately halls." On the other hand the Judge realises the social gulf which separates them. Maud Muller is married to a rough boorish country-fellow, who spends most of their earnings over the bar. Striving hard to clothe and feed the many hungry little urchins, Maud finds happiness in sweet dreams of the past and of "what might have been." The drunkard husband goes from bad to worse. Finally, under the influence of liquor he commits a crime, and is hailed before the Judge. When he hears Maud's pityful story he is shocked and horrified, and removes the wicked husband. Left a poor struggling widow, the Judge is able to befriend her.

Another Gaumont Fight Film.

As kinematographers to the National Sporting Club the Gaumont Co., have during the last season, secured a record of every one of the numerous contests of importance decided at headquarters. The last fight of the season was that between Tom Thomas and Charlie Wilson for the title of middle-weight champion of England, the championship belt presented by Lord Lonsdale and a trifle of £800, and although again experiencing bad luck in the fact that Thomas, one of the invincible Welsh brigade put his man down and out in the second round, they have produced a bright and interesting subject.

Glimpses of the training operations of both men open the film, and Thomas can be seen displaying his powers of horsemanship. A head and shoulders portrait of each man concludes this section. The interior of the famous Covent Garden establishment, now well-known through numerous fight films, is shown in the next scene. Thomas enters the ring first, followed immediately afterwards by his opponent, and after the usual introductory words from Mr. Bettinson, they get to work. The fighting is fairly fast from the beginning, particularly on the part of Thomas, whose easy style contrasts with the stiffer attitude of his opponent. The Welshman does most scoring in this meeting, in the course of which some heavy work is indulged in, and goes up for the second round prepared to cut out the pace. Wilson is not unwilling, but suffers badly from the other's cleverer countering, and seems to be a trifle weak when Thomas gets his left and right home on the point of the jaw. Wilson drops, and although he struggles gamely to rise to his feet, cannot do so before the full count of ten seconds has expired, and so the bout came to an unexpectedly early conclusion.

Gaumont's have secured in this picture the good quality which we now look for as a matter of course in their fight films, and the subject should prove of interest in sporting circles, the combat being very little marred by clinching, and fast from beginning to end. Mr. Bettinson, manager of the N.S.C., Fred Welsh and his backer and Thomas himself were among those who inspected the picture on Tuesday at Chrono House.

Kinemacolor in America.

Mr. Charles Urban returned to London after his trip to the States to arrange for public demonstration there of Kinemacolor, on Monday last, but had so much business on hand that we were compelled to postpone for a day or two an interview upon his experiences on the other side. We reserve until a later date, therefore, any detailed account of the demonstration, which it may, however, be stated on the unanimous opinion of the American press, was a triumphant success. Respecting the exhibition on December 11th at Madison Square Concert Hall, New York, the "Moving Picture World," which has been by far the most sceptical of the American papers, says: "There is the splendid, the magnificent, the unexpectedly wide range of scale which this process possesses in rendering not merely the dominant colours in all their richness and depth of beauty, but in the more delicate shades, nuances, and gradations of colour effect. . . . The Urban-Smith process is capable of actually recording the colour tones, or to put it more shortly, the colours, of any ordinary original subject . . . has all the possibilities of an enormous, epoch-making, and revolutionary success in front of it." In short, Kinemacolour has received in New York an even more enthusiastic reception than was extended to it after the memorable initial show at the Palace Theatre, London.

Kinematograph Aids North of Ireland Catch-my-Pol Temperance Movement.

Sergt. E. J. Clexes, of the 1st Battalion Hampshire Regiment, gave a special performance on Saturday at Dr. Stewart's Church, Bond's Hill. The church was packed, and the pictures spoke for themselves, as two other performances were asked for, one for Christmas night and Boxing night.

Second-hand Films.

CROSS—Continued

The Knife, dramatic	410
The Grand Canyon, Arizona, tinted	585
Sweet Liberty, comic	335
The Devil, dram	497
The Fox Hunt	645
Tommy, the Tinpot Hero, comic	415
The Man who wanted to be young again	326
Music Hall Agent's Dream, comic	270
For Love of Lucy, comic	420
Guard's rush to Hastings (1909), new	260
The Thaw Tragedy and Trial, sen.	890
A Fish Story, comic	410
Pierrot and the Devil, t'td., trick	580
The Animal's Hospital	655
The Timid Lover, comic	485
Saved from the Sea, dram ...	795
If William Penn came to life, comic	515

At ¾d. per ft. or £3 per 1,000 ft.

Women Chafleurs, comic	330
Jones's Birthday, comic	245
Friday the 13th, comic	650
Tylda the Lion Tamer, dram, t'td.	643
The Dance of Death, tint. dram..	443
The Old Schoolmaster, dram ...	500
The Old Grandfather, pathetic ...	175
The Anarchist's Plot, dram, t'td.	817
A Village Tragedy, dram tinted...	735
The Poacher's Crime, dram, t'td.	690
The Honour of Thieves, dram ...	680
The St. Leger, 1909 (new),... ...	225
Reconciliation, dram, new ..	300
Mr. Up-to-date, detective, t'td. ...	585
Wife or Mother, dram	588
Lilly's Cough Mixture, comic ...	350
The Baron's Crime, dram, t'td. ...	382
The Story of Prometheus, dram	365
The convict's last day, comic ..	386
The Cripple's Race, comic ...	540
The Wreck of the Mary Jane, dram	565
The Pirates Gold, Bio., dram, tinted... .. .. 966 ft.	1
Tower of London, dram, t'td... 1125 ,,	1½
Flash James, dram, tinted ... 890 ,,	1½
Nick Carter, Series, 4 diff. subjs. — ,,	1½
Rifle Bill, 5 different subjects ... — ,,	1½
Christ Among Men, Elge ...2130 ,,	2½
The Three Musketeers, dram, tinted ... .1475 ,,	1½
Sherlock Holmes, tinted ...1144 ,,	1½
Romeo and Juliet... ... ...1240 ,,	1½
The Vestal, coloured . .. 740 ,,	3
The Magic Flute, tinted ... 560 ,,	1½
The King and the Dwarf, col. .. 740 ,,	1½

Wrench heavy pattern arc lamp, cost £6/6/-. £3.

Heavy pattern professional arc lamp, £2/15/-.

Beard arc lamp, £1/5/-.

Willway pendant saturator, £1.

Special line of new cine lenses, 1-5/8 diam. Sizes—2, 2½. 3, 3⅜. 4, 4½, 5, 6, 6½. Price—7/- each. This line cannot be repeated.

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LATEST.

Mr. Alan Williamson has returned from his trip to America.

Messrs. Hepworth are to be commended for the prompt output of a film of the Clapham fire.

Electric Palaces, Limited.

The Picture Playhouse, probably the most classic theatre, yet erected in Greater London, was opened on Tuesday at Lewisham, by the Mayor of the Borough. His Worship was accompanied by the Mayoress and several Aldermen and Councillors. The civic party were accorded a hearty welcome by Mr. Horace Sedger and other directors of Electric Palaces, Limited. The Mayor, after an official inspection of the building, congratulated the directors on the acquisition of such a handsome structure to the Borough of Lewisham. He had not the slightest doubt that its sphere of usefulness as a high-class centre of amusement blended with education would be highly appreciated by the residents. Mr. Sedger responded, warmly thanking the Mayor and Corporation for their kindness in attending at the opening ceremony. The theatre was fully described in our last issue. The whole scheme of construction is most ornate and elaborate. The theatre is brilliantly lighted throughout, the interior by the Cinema Electric Installation Co., whilst the exterior is illuminated by the unique process of the Westinghouse Cooper Hewitt Company.

King Leopold's Funeral.

The Warwick Trading Co., with their usual determination to reproduce everything of national or local importance sent a staff of photographers over to Brussels this week to get scenes attending King Leopold's funeral.

Bakers and Sweeps Charity.

The Electric Theatres Ltd., gave a special picture matinee on Monday afternoon at the Stanley Hall, when the whole of the proceeds were handed over to the above charity. Mr. H. Salt the manager put on a special program for the occasion which was enthusiastically received by a crowded audience.

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THE NAME ON THE BILL.

GAUMONT'S NEW

2537 The Postcard

An Original and Side-splitting Comic.

A young man is consulting his doctor, who orders him, in order to recover his health, to stay for some time at a watering-place. After he's gone, one of his friends proposes to play a little joke on him. They buy a postcard, and write to their friend:—"Plaster Institute." "You acted wrongly, my dear friend, in not allowing yourself to be inoculated like me. For the dog who bit us both at the same time was mad. So much the worse for you. Your friend, Alfred." The postman arrives and leaves the postcard at his hotel. The servant reads it before giving it to its owner, and the news goes from one to the other that the new guest is mad. When he reads the card the young man becomes very angry. Everyone believes that he has got hydrophobia, after many funny predicaments, they seize and bind him and he is carried to the infirmary. The doctor perceives that the poor traveller is really not mad at all. They apologise to him for the annoyance he has undergone on account of the joke of his friends.

Code "Domestic." **Approx. Length 385 feet**

The Postcard

2541 Calino among the Cannibals

A Series of Hairbreadth Escapes. Comic. Tinted.

Savage warriors are leading a white man, the unresisting Calino. He is pushed in front of the throne. He performs signs of salutation to the king. The king assembles two of his ministers, the white man is condemned to be hanged, but his neck stretches and he cannot be raised from the ground, "he must be shot" says the king. There is a volly of firing, Calino, quite unconcerned feels all over his body and draws out as many bullets as the soldier fired. They bring spikes fixed to a board and impale him upon them. He begins to revolve like a top, faster and faster, and is not a bit worried. "His head must be cut off," the chief executioner arrives, Calino is placed on his knees, with a single blow the executioner cuts off his head. Calino, headless, performs a clever jig. He seizes the head, places it on his shoulders. This trick rouses the peoples enthusiasm. They depose their king and place the white man on the throne amidst cheers.

Code "Indien." **Approx. Length 299 feet**

The Ferryman's S

Calino among the Cannibals

2542 The Refractory Postage Stamp

Comic.

Charles has been to a wedding in the company of two friends. They leave their troublesome companion on a seat. When he wakes up he remembers that he has a letter to post. He goes to a restaurant, asks for a stamp, moistens it, and . . . swallows it. He then goes to the nearest office. The stamp sticks itself to a street lamp, and next to the sole of a stout gentleman's foot. He gets another, and this time loses it in a carriage. He is relieved of a fourth, fifth, sixth and seventh, and after many very comic episodes, he is finally taken charge of by the police.

Code "Timbre." **Approx. Length 430 feet**

The Heroine

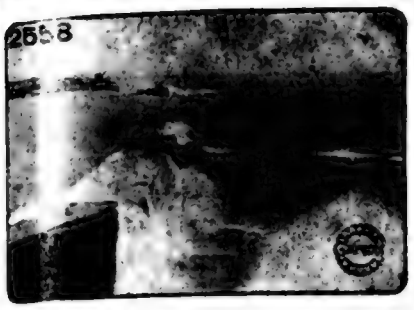
2558 The Waves at St. Jean de Luz

A Series of Lovely Wave Studies. Tinted.

Before us is a panorama of the picturesque bay of St. Jean de Luz, the capital of the Basque country. Strong embankments protect the city from the fury of the storms in the Bay of Biscay. From the road of the Socoa fort, we are transported to St. Barbe Point, where we admire the huge billows as they dash against the embankments and spread themselves out into magnificent lines of foam. Now it is low tide, the calm sea recedes, and leaves the dark rocks exposed. Evening sets in, and we see a glorious sunset behind the towers of the Socoa fort, spreading itself over the ruddy sea.

Code "Luz." **Approx. Length 340 feet**

W SUBJECTS To be Issued Jan. 5, 1910



St. Jean de Luz

ryman's Sweetheart

The Refractory Postage Stamp

The Poor Composer

2551 The Heroine

A Story of the French Revolution. Dramatic. Coloured.
Full of Pathetic and Heroic Situations.

At the time of the French Revolution, a convoy of prisoners is under the command of a young Republican officer. They halt; the aristocrats are sentenced to be shot the following morning. One of them asks to be allowed to write to the girl to whom he is engaged. Soldiers bring the prisoners' letters. The officer has to examine a letter before it can be sent, he reads it, and questions him, he hands the letter to his young wife, who can only think of the condemned man. She will save him. The same night, she approaches the condemned man, stoops towards him and cuts his bonds; then, calling the soldiers round her, she sings the "Marseillaise." In the mean time the aristocrat is saved, his escape is discovered, but the young wife accuses herself before them all. At that moment they are attacked by the enemy. The woman asks to be given a flag, and rushing forward, charges the aristocrats and falls shot.

Code "Citoyenne." Approx. Length 520 feet

2564 The Ferryman's Sweetheart

Dramatic. Tinted.

A young ferryman is seen in the lovely Lake District with his sweetheart, everything bright and cheerful—happiness complete. He seeks her hand in marriage, but the stern father orders him from the house, which breaks the young girl's heart and she gradually gets worse pining for her lost lover. Her father at last begs the young ferryman to visit his daughter. too late she recognises him and dies in his arms. After years have passed the old ferryman has a vision of his lost sweetheart, who is seated in his ferryboat and beckons him to her, he staggers forward when the vision disappears and the old man falls forward dead.

Code "Batelage." Approx. Lengh 810 feet

2573 The Poor Composer

Dramatic. Tinted.

A musical genius who is seen in his humble garret surrounded by poverty. has to dispose of his favourite violin to buy food. He is seen seated in the park starving and sleeping, and is robbed of his old violin, the only means of gaining his living. In despair he thinks of suicide, but his glance falls upon the beautiful statue of Beethoven, to whose image he appeals, and falls prostrate at the foot of the pedestal, when a lovely vision places a laurel wreath upon him, and covers him with her shroud of glory.

Code "Imortalitai." Approx. Length 555 feet

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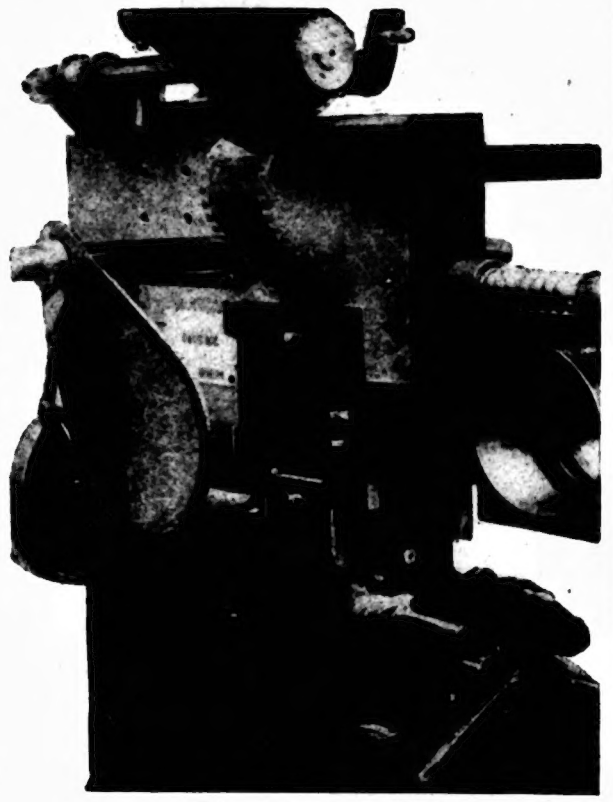

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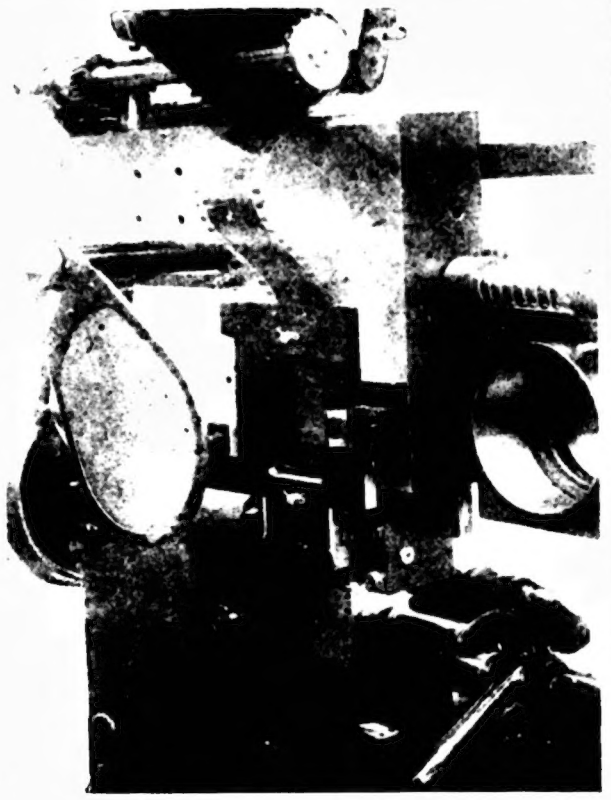

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